Stolen Art Alert

Volume 5 Number 5
June 1984

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THE METROPOLITAN MUSEUM OF ART LIBRARY NEW YORK

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In This Issue:

New York

An extremely important collection of Tibetan and Nepalese art was stolen from the home of Dr. Jane Werner on Christmas Day 1978. Dr.Werner, a collector, consultant and scholar of Tibetan art, told IFAR that the thieves knew exactly what they were looking for—they only took the saleable Tibetan and Nepalese objects. They left the apartment in perfect order, leaving empty frames neatly stacked, and cabinet doors closed. They must have known exactly where the art was stored because there were no signs of closets or drawers being ransacked. They stole well over 100 objects, including unique pieces of Tibetan sculpture, and a collection of Tibetan jewelry. At the time of the theft, the collection was estimated to be worth $500,000.

There were no signs of forced entry to the apartment, and the only thing a neighbor heard was the sound of banging as some of the art work was carried down the stairs and out the front door. The neighbor did not see anyone on the stairway. The police suspected inside involvement, but there was no one whom Dr. Werner could accuse of the theft. Dr. Werner has contacts in the field at the major auction houses, and in many galleries and museums. She notified these people immediately of her theft.

After six years, none of her collection has turned up on the market, but she is still hopeful of recovering some of the material. In the time since her theft, Dr. Werner has developed a good idea of who could have been responsible—a friend who was at the time above suspicion. She now suspects a young man who is described as good looking and flamboyantly gay. Having mutual interests, the young man approached her, asking to see her fine collection of Tibetan art, and said that he too was a collector. He soon became a frequent visitor, stopping for coffee and offering to do errands or odd jobs.

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Gautima Buddha, no. 962

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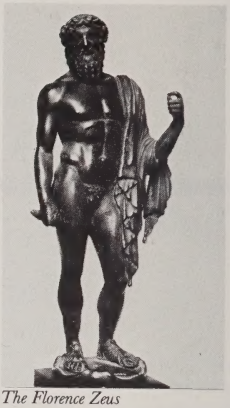
Dr. Werner now realizes that this would have given him ample opportunity to have her keys duplicated. This person was one of the only people who knew Dr. Werner would be away for Christmas. After the theft his economic situation appeared to improve dramatically and he eventally moved to the West Coast.

Dr. Werner, who is director and founder of the Tibetan Cultural Institute in New York, has asked IFAR to publish the most identifiable pieces missing from her collection. In the time since the theft, Dr. Werner has continued to collect, but many of her stolen pieces were irreplaceable. She is offering a reward for their recovery (nos. 953-81). (See also *ATA Newsletter*, Feb. '79, nos. 48-74.)

Pablo Picasso, Silhouette de Femme

Zurich
A watercolor by Picasso was stolen for the third time from the Gallery of Max G. Bollag in Zurich. The picture, *Silhouette de femme*, is post card size which may explain why it has been such a popular picture to steal. The watercolor has been stolen every ten years since 1964. The first theft, in 1964, was by a painter who, working as a middleman, stole it to pay off a loan. In 1974 it was stolen by a night porter, who was caught as he tried to sell it to a gallery owner. Both times the thief was caught and the picture returned. This time the picture was stolen with its gold Louis XIV frame. Mr. Bollag said there were seven people attending an evening showing at the gallery, three Norwegians, a German couple and a couple from Basel. It was the couple from Basel who, officials have since learned, gave false names and addresses. The picture is especially important to the dealer, who purchased it from his cousin, Berthe Weill, in Paris. Mr. Bollag is offering a reward for its recovery (no. 824).



The Florence Zeus

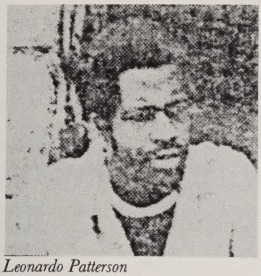
Florence
The Archaeological Museum in Florence is the victim of a major theft of sculpture. A bronze Zeus, a Roman copy of a Greek original, was stolen from a first floor exhibition gallery on January 11 (no. 946).

Helsingborg, Sweden
54 lithographs and etchings by Joan Miro were stolen from an exhibition gallery in Helsingborg. The thieves took the prints and left the frames behind (nos. 844-97).

Dallas, Texas
A Joel Shapiro sculpture has been reported missing from a Dallas gallery. The piece is untitled and consists of three elements, a Reclining Woman, a Seated Figure, and a Reclining Man (no. 899).

LSP

Leonardo Patterson Arrest



Leonardo Patterson

On May 21, the FBI arrested art dealer and film maker Leonardo Patterson for wire fraud in connection with an attempted sale of a purported Maya fresco in Boston. Patterson had offered it to Wayne Andersen, head of the Vesti corporation, a Boston-based art consulting firm. Harvard archaeologist Dr. Clemency Coggins had identified the piece as a fake.

Two photocopied letters of authentication from Donald Hales and Paul Clifford accompanied the fresco which Patterson initially offered to Andersen for $250,000. On May 8, Patterson told Andersen by phone from Mexico that Hales had been present at its excavation in an unnamed site in Mexico. Although the documentation stated that Patterson had owned the piece for more than 20 years, in fact, he told Andersen, it had been removed more recently.

Even if the fresco were authentic, Patterson may have violated U.S. law. In 1972 the U.S. passed a law that forbids the importation of pre-Columbian monuments, including murals. In addition, the U.S. and Mexico have a treaty, signed in 1970, which established cooperation in the return of illegally exported cultural properties.

According to the FBI affidavit, Hales denies Patterson's account. He claims Patterson had brought him to a dealer in Switzerland to authenticate a series of frescoes being restored there. Later, Hales saw five fakes based on the originals he had authenticated in Switzerland. Hales was concerned that no photo accompanied the copy of his letter presented for the Boston sale.

Other fake frescoes may now be on the market. On May 15, the FBI contacted Robert Sonin, an appraiser who told them he had examined Maya frescoes Patterson had offered Janos Szekeres three months earlier. Sonin pronounced them fakes and Patterson was so informed by Szekeres. Federal authorities believe one of them is the same fresco Patterson subsequently offered to Andersen.

If convicted, Patterson could face a maximum sentence of five years in prison, a $1,000 fine, or both.

Carl Nagin, Harvard University

Museum Security

Museum Security, The Guard's Role. 20-minute videotape produced by the Art Institute of Chicago. $35 in VHS, BETA, or ¾-inch format.

On Guard: Security of Exhibits. 30-minute videotape produced by the Smithsonian Institution. $20 rental, $55 purchase in VHS, BETA, or ¾-inch format.

For several years the American Association of Museums' security committee has been conducting workshops at the AAM annual conference, devoted to giving museum professionals a basic awareness of how to approach security questions in a museum, how to evaluate the state of security, and how to hire consultants and screen vendors of security equipment. Now, happily, their task will be made easier by the appearance of two videotapes on museum security prepared by two of the committee's most prominent members: the Smithsonian Institution's Office of Protection Services, and the security department of the Art Institute of Chicago. While these films will not solve any museum's security problems, they together make a valuable contribution in establishing groundwork for the training of other security personnel and for briefing other museum professionals to be security-conscious. The two films were prepared in close collaboration between the institutions, and cover different ground.

On Guard: Security of Exhibits is oriented towards training non-security personnel in an understanding and respect of the security procedures that are part and parcel of any well-run institution's responsibility to its collections. It is supplemented by a manual including a copy of the script of the film, which will allow museum administrators to ponder over the substance of the presentation after they have seen the videotape. This manual also has a useful appendix including a bibliography, a checklist of reminders on how to implement a basic security program, and a directory of support institutions that can provide further assistance. The film provides a museum administrator with the elements of a security survey and will allow any institution to determine its weaknesses, or to evaluate its procedures against those on view at different museums within the Smithsonian complex.

The Smithsonian's teaching method concerning security consists of analyzing an institution by zones—from the most secure area, or central vault and storage facility, to the most vulnerable area, the museum's perimeter. The film analyzes the approach to security by the employee in each of these different zones, when confronted with the various risks to an institution—fire, vandalism, theft, damage, and other emergencies. It analyzes one by one, although in no great depth, the defenses available to museums against these hazards, from conservation procedures to record-keeping to the various detection devices available. The film is not meant to provide answers to security problems, but rather to establish a context in which to make intelligent decisions.

Museum Security: The Guard's Role goes into greater depth concerning the greatest problem a museum confronts in providing good security: how to keep the guard force interested, involved, and alert. The Art Institute's 20-minute film encapsulizes that museum's guard training program. Its approach is to dramatize the situations in which a guard deals with a potential threat or risk, and challenges the guard to use his imagination in dealing with these situations professionally. Through interviews with the museum's attractive security force, with the public, and with other professionals at the institution, Security Director Steven Keller creates a dialogue that contrasts the way in which the guard sees himself, is seen by a visitor, and is perceived by a potential violator of security rules. The film gives reasonable explanations of these rules—why there is no eating, smoking, or touching of objects in the museum. It shows a guard going through his checklist of security routines, emphasizes the contribution a guard makes to the overall maintenance of the museum, its physical plant, and its collections. It shows guards confronted by rude, aggressive, and offensive museum visitors, situations which would push anyone beyond human tolerance. The guards are taught to deal with these situations professionally, not humanly. Again and again the point is made that "there is a professional way of doing this job, and this is the way it must be done."

This film is also accompanied by a brochure entitled Instructor's Guide, which allows an institution to expand the film into a five-hour training program. According to the manual, the production, which was sponsored by the National Endowment for the Arts and the Samuel H. Kress Foundation, is meant to be the first of five 20-minute videotapes which will eventually provide the museum profession with a solid course of all aspects of security. It is a film that shows a well-run institution at its best—welcoming the public while showing them the limits of their rights in viewing and enjoying the works of art.

Bonnie Burnham

Stolen Art Sold at Auction

The Antiques Trade Gazette, *London, has recently published a lively exchange of letters, reprinted here with the permission of the editor. The letters raise important questions about stolen art sold at auction.*

We must protect the saleroom buyer against defective title

DEAR SIR,

I do not believe many dealers or members of the general public are aware that if they buy paintings or any other items at auction in good faith which are later proved to have been stolen, the auction rooms are not obliged to give back the money they paid.

Dealers may recall that there have been several instances of this where the purchasers have lost their money. Surely this is quite scandalous and the law must be changed to make auctioneers accountable in the same way in which a dealer is accountable. Alternatively, the auction rooms could insure themselves to cover the purchaser to whom they charge a buyer's premium of normally 10 percent.

Are the Trustees of the National Gallery aware that if they were to purchase a Rembrandt for £1 million at a public auction and it was later proved to have been stolen, as things stand they would lose the public's money in its entirety?

As things stand, this is obviously grossly unfair, for how is a buyer to protect himself? If he were to ask the auctioneer to supply him with the provenance of the picture before the auction, so that he could satisfy himself as far as possible regarding title, this would be refused on the grounds of business confidentiality, etc.

We are totally powerless to protect ourselves and it follows, therefore, that any money spent in the auction rooms is risk money in more ways than one. We have the absurd situation where a dealer could purchase a painting for £50,000, sell it to a client for £60,000, and then three years later, if the picture were proved to have been stolen, would have to hand the £60,000 back to the client (possibly with the interest the money would have accrued also) and he would have no redress whatsoever against the auctioneers for the £50,000, including the buyer's premium!

During the dispute over the buyer's premium, the auctioneers argued that it was charged as a service to the buyer, which they do, of course, point out most avidly to vendors, stating that it is not a charge to the vendor.

I consider this situation to be totally unacceptable to fair-minded people, and I call upon the auctioneers to correct this unfair state of affairs urgently. I also call upon the trade organisations and individual dealers to bring pressure to bear upon the auctioneers before somebody suffers the sort of loss which could prove ruinous.

Let not the auctioneers tell us to take out our own insurance, for what then of the private buyers who in increasing numbers venture into the auction rooms and have not got unlimited time to study the implications of the auctioneers' very complicated conditions of sale, and who do not realise what could occur?

David Mason
MacConnal-Mason
14 Duke Street
London SW1.
[March 17, 1984]

Perhaps the law should give title to the innocent buyer

DEAR SIR,

Re: *Gazette, March 17*

Mr. Mason has failed to grasp the distinction between the auctioneer, who is an agent, and the dealer, who is a principal. It is not the auctioneer's conditions of sale that determine legal title, but the law of the land.

If stolen goods are bought at auction or from a dealer, the law provides a course of action against the thief. Unfortunately, thieves cannot always be traced and even when found are often men of straw without financial resources. In such cases the first innocent buyer is the loser.

However, Mr. Mason can take comfort from the fact that the more valuable the item offered at auction, the less likely it is to have been stolen by the person offering it for sale.

The advance publicity of auctions, given by way of presale viewing and world-wide distribution of catalogues to collectors, dealers, museums and police, alerts the art world and deters the thief from being tempted to dispose of his loot by auction.

Surely the chances of a £1 million Rembrandt at auction going unrecognised as stolen must be remote. Much better for the thief to find a private buyer or dealer whose transactions have less publicity.

Insurance against handling stolen goods, even innocently, might be difficult to obtain and, if possible, would require impracticable procedures of researching past ownership to establish title.

Perhaps the answer is a change in the law to bring the UK into line with many other countries which confer legal title on the innocent buyer. The original owner would, or should, already have been compensated by insurance and, since recoveries are never great, the insurance companies' lost right of ultimate recovery may mean no more than a slightly higher premium.

Mr. Mason's example of a painting bought for £50,000 and sold for £60,000 indicates a profit margin of 20 per cent. Many auctioneers, including Christie's, work for less. The auctioneers publish their profit margins and, if dealers were to do the same, the extent of their potential loss would be clearer and Mr. Mason's fears put into perspective.

Paul Whitfield
Managing Director, Christie's
8 King Street, St. James's
London SW1.
[March 31, 1984]

A thieves' charter?

DEAR SIR,

Mr. Paul Whitfield, the Managing Director of Christie's, has now publicly advocated a thieves' charter when he suggests that an innocent buyer should have legal title to any goods he may buy.

How would Mr. Whitfield react to the stolen contents of his own home being offered for sale by an innocent buyer? Would he feel adequately compensated by his insurance? Will he be selling the Woburn Abbey silver when it is offered by, say, an innocent South American buyer? Would he offer to sell goods stolen from Windsor Castle if the buyer declared his innocence?

Mr. Whitfield asks Mr. Mason to take comfort from the fact that the more valuable the item offered at auction, the less likely it is to have been stolen by the person offering it for sale. This argument is specious and an insult to owners of less important works of art and our intellects alike.

Any intelligent thief will always sell the stolen goods to a third party and the third party has only to sell the goods quickly to an "innocent buyer," preferably in Italy, who can immediately resell the goods wherever he likes with good title. Such transactions can be completed on the day following a theft and long before news of that theft can be adequately broadcast.

Even Mr. Whitfield must realise that only a handful of the world's treasures are sufficiently so well known across the globe that they could never be said to have been innocently purchsed. I must suggest that very little that is now sold by the world's greatest auctioneers and dealers ever comes into this category.

Surely, any responsible dealer and auctioneer must have insurance cover for defective title, and they are fools if they do not. I am stunned to learn that Christie's

apparently do not have such cover, if only as a fail-safe, and they should have it as a service to their clients—the buyers both Trade and private.

Any talk of the owner being adequately compensated by claiming on an insurance policy is, frankly, pure cant and is being used by Mr. Whitfield to justify his, or his company's, position.

Gerard Hawthorn
Sydney L. Moss Ltd.
Brook Street, London W1
[April 14, 1984]

An auctioneer's view

DEAR SIR,

It seems that blue litmus is turning pink on this issue! Before it turns red, may I please make a comment on the actual issue of the auctioneer's position in law when handling stolen goods.

Mr. Whitfield rightly corrects the notion that the auctioneer's conditions dictate the issue and so are inequitable.

This is clearly not so as the position of the auctioneer in law on this point could in fact be quite tenuous. The auctioneer that handles stolen goods is liable under the tort—a civil wrong—of conversion if he sells on behalf of a person who has no right to sell. It does not matter in the least if he did not know, or even could not have been expected to know, for that is no defense. The matter turns on the denial of a plaintiff's title—however unwittingly this is done.

Indeed, when an auctioneer is found guilty of conversion, he is as liable as anyone else to pay damages to the plaintiff up to the real value of the items sold. This incidentally is not just taken to mean the auction value.

This is so obviously hard on the auctioneer that the law does not allow him to "interplead." This means that he could apply to the court—for which he must pay costs—to bring the buyer and fraudulent seller together. However, he must follow certain rules, one of which is that he must not collude with either party.

Clearly, an innocent buyer could find the auctioneer's attitude to him in this event more than unhelpful. Such a state of affairs may give rise to misunderstandings and ill will, but the auctioneer has little alternative but to act in this way.

In my view, the law does not need a fundamental change, as its aim is to obtain redress from a fraudulent seller, however insubstantial he is. In any event, such a major shift in the burden of proof of title might well have far reaching effects on other laws.

The auctioneer's conditions of sale do often seem overcomplicated and I sympathize with the view so expressed. However, this is necessary in order to protect the buyer, seller and his agent, the auctioneer, from fraudulent incursions into their respective positions in law. Like insurance policies, they are not easy to summarize briefly. Similarly, they are not inviolate and some conditions could be materially changed if put before a reforming judiciary. Until these events take place we are left with legal opinion on how that judiciary would find: our current views, therefore, may not be all that accurate.

Michael Shortall
5 West Terrace
Folkestone, Kent
[April 14, 1984]

Dealers reply on title to stolen goods

DEAR SIR,

No doubt some people will "take comfort from the fact that the more valuable the item offered at auction, the less likely it is to have been stolen by the person offering it for sale," and agree that "the chance of a £1 million Rembrandt going unrecognized as stolen must be remote."

However, Messrs. Christie's letter (*Gazette March 31*) was a flippant and irrelevant response to a point of very serious concern. Mr. Mason's letter (*Gazette March 17*) drew attention to the fact that auctioneers claim they have no responsibility for the legal title of goods they sell and the potential disastrous consequence for the buyer is an issue that should and will be contested.

In an interesting article entitled "Title Disputes at Auction Houses" (International Foundation for Art Research, *Stolen Art Alert*, Vol. 5, no. 1, January/February 1984), the author, Lynn Stowell Pearson, relates a number of cases of stolen art bought at auction sales, but states that: "No legal precedent has been established, since these cases have never been tried in the courts."

She ends the article by saying: "The auction houses have been consistent in avoiding a court case which could establish the extent of their liability." (Her last sentence is: "However, in cases involving art dealers in a similar position the courts have clearly established they are liable.")

It is a very serious matter that must be clarified.

Andrew McIntosh Patrick
Chairman
The Society of London Art Dealers
London W1
[April 14, 1984]

What is the true legal position?

DEAR SIR,

Before the pleas for reform get more heated it would be as well to make sure what the legal position really is. There are obviously different views and they cannot all be right.

Mr. Mason [March 17] started the correspondence by pointing out the position of a dealer who innocently sells a stolen article—when the owner traces it the purchaser has to return it and then claims his money back from the person who sold it to him. There may have been a succession of sales and then the loss falls on the purchaser, who bought from a person who cannot be traced or who is insolvent. Unless the dealer bought from such a person there is no reason why he should be the loser.

If there is an auction in the chain of sales the position is more complex, because the auctioneer is only acting as the agent of the person who claims to be the owner. He makes it clear in his Conditions of Sale that he does not claim to be the owner and it is the person instructing him who has to return the money. The position would be the same with a dealer if the dealer was acting as agent and not principal in a transaction, and made that clear.

Mr. Shortall [April 14] makes the interesting statement that the auctioneer is also liable, but under a different principle. The other sellers have to hand the money back because it was paid on the understanding that they were the owners of the article and that turned out not to be the case. Mr. Shortall's argument is that the auctioneer is liable for conversion of the article, that is, dealing with it when he had no authority from the true owner. This may be right but the Managing Director of Christie's [March 31] does not mention it in his defense of the auctioneers' position and several solicitors whose informal opinions I canvassed were dubious about it. The Chairman of the Society of London Art Dealers also quotes an opinion that liability on the part of auctioneers has never been established.

Mr. Shortall goes on to say that an auctioneer who is sued for conversion is entitled to interplead, but I should have thought that would only apply if the auctioneer was still holding the money.

The letters you have published show complete confusion as to what the present legal position is and the obvious course in such circumstances is to obtain Counsel's opinion.

I hesitate to suggest who ought to take the initiative for this, but those who

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undertake to inform and advise the trade may feel that they should put themselves in a position to do so in this matter.

Robert Egerton
Cruck Cottage, Church Lane
Farringdon, Alton, Hants.
[April 28, 1984]

Stolen goods at auction—the confusion continues

DEAR SIR,

I must start by stating what I am sure is clear to all your readers, but which should be set down to remove any doubt, namely that no responsible auctioneer would ever contemplate offering for sale goods which he suspected might have been stolen. Indeed, Christie's from time to time finds itself in a position to help the Police solve certain cases when we do identify suspected stolen property which is brought to us.

My suggestion, and it was nothing more than a suggestion, being subsidiary to my main point (and given unintended prominence by your headline) that perhaps English Law might adopt the principle, common in some other countries, of protecting the innocent purchaser of stolen goods, was put forward as a means of removing the uncertainty which now surrounds the buying and selling of works of art. The innocent buyer who under present law could have his purchase confiscated if found to have been stolen, is no less innocent and deserving of protection than the owner whose property is stolen. The difference is that the original owner can more readily secure protection by insurance than can the buyer.

I am surprised at the concern expressed about whether or not auctioneers insure against selling stolen property. Insurance is for the protection of the insured, and an auctioneer held legally liable to pay compensation is no less liable to pay by reason of being uninsured for the risk. The result would simply be an irrecoverable loss to the auctioneer, and this is his responsibility alone.

References to foreign law highlight a further complication which arises when stolen property has been bought and sold abroad before being offered for sale in England, and where the passing of legal title differs. Sale through a "market overt" in this country would add a similar complication.

Giving legal title to the innocent buyer would be no more of a "thieves charter" than providing insurance cover for the innocent buyer. A thief's accomplice able to pass himself off as an innocent buyer selling at auction might just as easily pass himself off as an innocent buyer buying at auction. In the one case he would claim to have bought in good faith and have acquired legal title; in the other he would accept that he had no title and claim on insurance. Either way he could receive value for stolen property.

If the practical difficulty of establishing who has or has not acted in good faith is insurmountable (as it probably is), then the present law must stand and any buyer of stolen goods must forfeit without compensation. The key is establishing good faith.

While I can well understand the strength of feeling which this issue raises, let it not be forgotten that the villain of the piece is neither the auctioneer nor the dealer, but the thief. All constructive effort should be directed towards defeating the thief and recovering stolen property *before* an innocent buyer has parted with his money. If this ideal could be achieved, the problem of buyer's title would not arise.

Like so many issues faced by those who deal in works of art, this matter is not a question of black or white, but is a complex and somewhat uncertain area in which subjective opinions and emotions can cloud the issue. I am at one with your correspondents in the opinion that anything which can be done to remove the uncertainty which exists must be a sensible objective.

Paul Whitfield
Managing Director, Christie's
8 King Street, St. James's
London SW1
[April 28, 1984]

The Case of the Stolen Vans

This article appeared in the Maine Antique Digest, *May 1984, pp. 8A–9A and is reproduced here with permission of the publisher.*

The case of the stolen Winter Antiques Show vans took a startling turn on March 21 when Anthony Civitano, the FBI agent assigned to the investigation, was fired from the FBI and charged with extortion and bribery in another case. He is now being investigated for possible irregularities in his handling of the Gagarin theft [of antiques from a van at the Winter Antiques Show, 1983].

Civitano was charged in Federal court with extorting more than $50,000, some counterfeit credit cards, and antique toy trains worth $6,000 from a convicted mail thief allegedly in return for postponing the thief's sentencing.

Civitano, 35, had worked for the FBI since 1968 and was handling the case of the rented Jartran van with antiques belonging to Connecticut dealer Patty Gagarin that was stolen January 31, 1983, after her driver left it parked on a Manhattan street [*SAA*, Mar./Apr. '83, p. 5, nos. 136, 138, 144, 285, 311-12, 315-29]. Another van with the stock of Illinois dealer Gene King was stolen the same day in Connecticut, and both vans, emptied of their antiques, were found together three days later in a vacant lot in Queens.

Even before Civitano was arrested, a number of disturbing irregularities about the case had come to light.

First, two vans in otherwise unrelated cases being found together seemed to link the two thefts.

That link was strengthened when, last November, tipped off by two other antiques dealers, Patty Gagarin herself found a piece from each theft, a chest-on-chest from her collection that she had valued at $45,000 and a bucket bench belonging to Gene King valued at $8000. Both were at the home of Valley Stream, New York, auctioneer Allen Ehrlichman, who offered them to her for a quick cash sale, asking $12,000 for the two pieces. Gagarin called FBI agent Civitano from Ehrlichman's home, indicating to Ehrlichman that she was calling a client interested in the pieces. Civitano and Gagarin convinced Ehrlichman with a photograph that the chest-on-chest was hers, and she took it home with her. Refinished after the theft, it has since been sold for her by another dealer.

Although many further questions would have seemed in order, Ehrlichman assured *M.A.D.* that he'd been told by the FBI agent that his involvement would be kept confidential. Patty Gagarin said when she

left Ehrlichman's, he and Civitano were talking about antique trains.

The Gagarins were told by Civitano that he had staged several "raids" on warehouses suspected of containing their antiques, but in each case, the objects were moved just before the "raid." A New York City detective who accompanied Civitano, however, said, "Those weren't raids, they were 'walk-ins.' We walk in and ask the guy if we can look around."

Then there was the matter of the informant's fee. The Gagarins now say they paid Special Agent Civitano $6,000 in cash, supposedly to be paid to a confidential informer he said was helping him out. Patty Gagarin said Civitano asked for the payment, saying his informant had a good idea of where her antiques were and he needed the money to get the information. He begged the Gagarins not to disclose the fact that an informer had been paid because it would supposedly place the informer's life in jeopardy. She now doubts that the money ever went to an informant and wonders if she can recover it from the government.

Although FBI spokesmen would not confirm or deny the supposed informant's fee paid to Civitano in the Gagarin case, they did state positively that such a payment from a private source would not be in keeping with FBI policy and FBI agents have been asking questions about the reported payment to Civitano.

The FBI has an extremely strict set of guidelines regarding the use of informants. They are paid by the FBI with appropriated government funds for authorized investigations. According to published guidelines, "a reasonable amount of money" may be paid for information furnished. According to the FBI's property crimes chief, Denis Cavanagh, any amount over $1,500 must be approved at the Washington headquarters level, and published guidelines require the attorney general's approval of payments over $25,000, which is deemed an "extraordinary" amount and paid for investigations involving serious crimes and "the expenditure of extensive investigative resources."

Payment to informers is an entirely different matter than rewards for either the return of property or the arrest and conviction of perpetrators. Such rewards are customarily offered and paid by victims or insurance companies. For example, the Wells Fargo Company has just renewed such a reward in connection with a theft from the company of $7 million last September. They are offering $500,000, the largest reward ever offered for a single crime: $100,000 is for information leading to the arrest of the suspected criminal and $400,000 is for information leading to the recovery of the $7 million.

Patty Gagarin is still offering a $25,000 reward for the complete return of the contents of her van, which, at the time of the theft, were valued at something over $250,000.

She said in a phone interview that she had been visited recently by two FBI agents but felt they were far more interested in building a case against Civitano than in finding her antiques.

As to whether Gagarin could recover her $6,000 from the FBI, the answer is probably yes if the agent took it wrongfully in the performance of his official duties, a matter, of course, yet to be proved. An attorney we spoke with said that while it is difficult if not impossible to sue the government, a claim could be entered and "if she doesn't get any satisfaction, tell her to speak to her congressman, that usually gets action in those situations."

[Anthony J. Civitano was indicted April 18 on charges of extortion, bribery and 10 other offenses. The indictment charges that Civitano demanded payoffs from William Matkin, who pleaded guilty to mail theft in 1983. The indictment charges that, in return, Civitano arranged to delay Matkin's sentencing. The indictment further charges that Civitano embezzled the $6,000 paid by Gagarin. If convicted, Civitano faces up to 15 years in prison.]

Paintings

DUNTON, N., *White Horse* (*ATA Newsletter*, May '79, no. 4).
FECHIN, N., *Portrait of Eya* (*ATA Newsletter*, May '79, no. 5).
GASPARD, L., *Cairo* (*ATA Newsletter*, May '79, no. 6).
———, *Old Moscow* (*ATA Newsletter*, May '79, no. 7).
———, *Pearl River at Canton* (*ATA Newsletter*, May '79, no. 8).
———, *Peking Street Scene* (*ATA Newsletter*, May '79, no. 9).
———, *Procession* (*ATA Newsletter*, May '79, no. 10).
———, *Procession of Last Living Buddha in Outer Mongolia* (*ATA Newsletter*, May '79, no. 11).
IPCAR, D., *African Frieze* (*SAA*, Dec. '83, no. 1109).
———, *Cat Column* (*SAA*, Dec. '83, no. 1110).

Prints and Drawings

CHAGALL, M., *Atelier de nuit* (*SAA*, May '84, no. 600).

Sculpture

MATISSE, H., *Nude Woman* (*SAA*, May '84, no. 634).

Decorative Arts, Furniture

Chest-on-Chest, ca. 1780 (*SAA*, Mar./Apr. '83, no. 323).

Stolen Objects

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included wherever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

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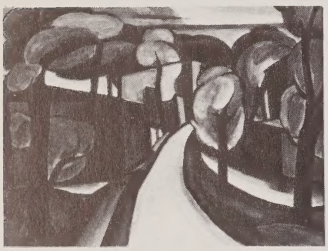
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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

786 INNESS, George (1825-94). Early Morning Near Greenwood Lake, 1876. Oil. Approx. 30.5 x 45.7 cm. *84.245. Orlando, Fl. 23 Mar. '84.

787 SCHAFER, Frederick Ferdinand (1839-1927). Yosemite Scene, ca. 1880. Oil on canvas. 76.2 x 127 cm. *84.124. Sacramento, Ca. 21 Feb. '84.

American, 20th Century

788 BLUEMNER, Oscar (b. Germany 1892-1938). Road to the Village. Watercolor. 12.7 x 17.1 cm. *84.228.1. New York, N.Y. 6 Mar. '84. *Reward.*

789 TRYON, Dwight William (1849-1925). In Port—Evening, 1908. Pastel on paper. 20.3 x 30.5 cm. Signed and dated l/l. *84.225. New York, N.Y. 2 Feb. '84.

Belgian, 19th Century

790 HUYGENS, François-Joseph (1820-1908). Still Life with Fruit and Flowers. Oil on board. 21 x 18 cm. *84.231. Toronto, Ont. 11 Dec. '83.

Canadian, 20th Century

791 MASSON, Henri L. (b. 1907). Canadian Landscape, 1974. Oil on canvas. 25.4 x 30.5 cm. Signed and dated. 84.232.2. Stolen in transit between Bethesda, Md. and Montreal, Que. 29 Apr. '83.

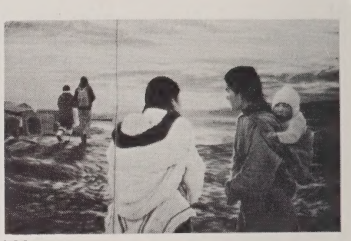
792 NOEH, Anna T. (b. Hungary). Women of an Arctic Settlement, after 1967. Acrylic on board. 96.5 x 101.6 cm. Signed and dated. *84.232.1. Stolen in transit between Bethesda, Md. and Montreal, Que. 29 Apr. '83.

Dutch, 17th Century

793 BERCHEM, Claes or Nicolaes Pietersz (1620-83). Rendez-vous at the Hunt, late 17th-early 18th c. Oil on canvas. 41 x 52 cm. *84.243. Bayeux, France. 27 Oct. '83.

794 RUISDAEL, Salomon van, Att. to (1600-70). Thatched Cottage in a Clearing. Oil on canvas. 25 x 32 cm. *84.208.4. Piano di Sorrento, Italy. 9 Dec. '82.

795 VERTANGEN, Daniel (1598-1684). Nymphs and Satyrs Dancing. Oil on canvas. 28 x 38 cm. *84.246. Rome, Italy. 12 Jul. '83.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796 WOUWERMAN, Philips, Att. to (1619-68). Cavalry Battle. Oil. 24 x 35 cm. Damaged area from cleaning in lower right. *84.208.3. Piano di Sorrento, Italy. 9 Dec. '82.

English, 18th Century

797 GAINSBOROUGH, Thomas, Att. to (1727-88). Landscape with Trees. Oil on canvas. 23 x 32 cm. *84.208.5. Piano di Sorrento, Italy. 9 Dec. '82.

798 LUNY, Thomas (1759-1837). Two British Ships of War Off Coast of Holland, 1780. Oil on canvas. 64.8 x 132.2 cm. Signed T. Luny and dated l/l. British ships under sail off coast, numerous small ships interspersed. 84.188. Lattington, N.Y. 28 Dec. '83.

799 MORLAND, George (1763-1804). Travelers by a Brook Before a Town with Winter Landscape. Oil on panel. 15.2 x 20.3 cm. Initialed. 84.234.2. England. Feb. '84.

800 SERRES, Dominique, the Elder (1722-93). H.M.S. Duncannon 120 Guns, 1785. Oil on wood panel. 30.5 x 38.1 cm. 84.205.2. Greenwich, Ct. 21 Jun. '80.

English, 19th Century

801 BUTTERSWORTH, Thomas. British Gun-Boat, early 19th c. Oil on canvas. 46.4 x 61.6 cm. Signed l/r: T. Buttersworth. Brig in choppy seas, under full sail, with several other vessels in sight, chalk cliffs in background. 84.204.1. Upper Brookville, N.Y. 21 Nov. '81.

802 COOPER, Thomas Sidney (1803-1902). Cows in Farmyard. Oil on canvas. Approx. 50.8 x 45.7 cm. 84.233.6. England. Feb. '84.

803 COOPER, Thomas Sidney (1803-1902). One Black Sheep and Several White Sheep in a Green Field. Oil on canvas. 61 x 55.9 cm. 84.233.5. England. Feb. '84.

804 COX, David. Returning from the Hayfield. Oil on panel. 14 x 16.5 cm. *84.234.1. England. Feb. '84.

805 HERRING, John Frederick, Sr. (1795-1865). Ducks and Chickens (pair of pictures). Oil on canvas. Approx. 50.8 cm. square. Pair of pictures, one of ducks, the other of chickens. 84.233.1-2. England. Feb. '84.

806 HERRING, John Frederick, Sr. (1795-1865). Farm Scene. Oil on canvas. Approx. 50.8 x 45.7 cm. Large brown horse in center. 84.233.3. England. Feb. '84.

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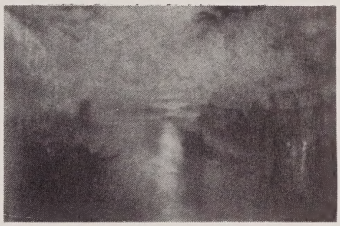

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807 HERRING, John Frederick, Jr. (1815-1907). Farmyard Scene. Oil on canvas. 45.7 x 38.1 cm. 84.233.4. England. Feb. '84.

808 TURNER, Joseph Mallord William (1775-1851). View of Venice. Oil on canvas. 25.4 x 35.6 cm. Initialed l/r J.M.W.T. Golden and reddish tones. Gondolas on canal. *84.213. Hickory, N.C. Mar. '84.

English, 20th Century

809 MAC BRYDE, Jan Robert (b. 1913). Still Life with Skull and Shell. Oil on canvas. 25.4 x 45.7 cm. Signed u/r. *84.216. London, England. Mar. '84.

European, 19th Century

810 LAETTRE, Henri de. Horses Pulling Carriage with Driver, 1842. Oil. 84.189. Oyster Bay Cove, N.Y. 11 Sep. '82.

Flemish, 17th Century

811 Unknown. Queen. Oil on canvas. *84.198. Italy. Mar. '83.

Italian, 13th Century

812 Master of the Magdalene, Att. to. Virgin and Child. Distemper, gilded background. 102 x 52 cm. Two angels in upper portion. *84.244.2. Fiesole, Italy. 31 Mar. '83.

Italian, 14th Century

813 Florentine School. Virgin and Child with Saints. Distemper, gilded background. St. Anthony stands to left of Virgin, carrying a stick and red book. St. Deodatus stands to right, wearing a miter and red tunic and carrying a crozier and book. *84.244.1. Fiesole, Italy. 31 Mar. '83.

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Italian, 16th Century

814 ARCIMBOLDO, Giuseppe, Style of (1527-93). Allegory of Autumn. Oil on canvas. 150 x 110 cm. Dark gray frame. *84.209.3. Mantua, Italy. 1 Jun. '83.

815 ARCIMBOLDO, Giuseppe, Style of (1527-93). Allegory of Spring. Oil on canvas. 150 x 110 cm. Dark gray frame. *84.209.1. Mantua, Italy. 1 Jun. '83.

816 ARCIMBOLDO, Giuseppe, Style of (1527-93). Allegory of Summer. Oil on canvas. 150 x 110 cm. Dark gray frame. *84.209.2. Mantua, Italy. 1 Jun. '83.

817 ARCIMBOLDO, Giuseppe, Style of (1527-93). Allegory of Winter. Oil on canvas. 150 x 110 cm. Dark gray frame. *84.209.4. Mantua, Italy. 1 Jun. '83.

818 BASSANO, Jacopo, Style of (b. between 1510/18-92). Grape Harvest. Oil on canvas. *84.199. Rome, Italy. Aug. '83.

Italian, 18th Century

819 MURA, Francesco de, Att. to (1696-1782). Crucifixion. Oil on canvas. 80 x 64 cm. *84.208.1. Piano di Sorrento, Italy. 9 Dec. '82.

820 MURA, Francesco de, Att. to (1696-1782). Pietà. Oil on canvas. 80 x 64 cm. *84.208.2. Piano di Sorrento, Italy. 9 Dec. '82.

821 PANNINI, Cavaliere Giovanni-Paolo (1691/92-1765). Italian Landscape. Watercolor. 26.6 x 24 cm. Cat. No. 893.4.15. *84.195.11. Charente Maritime, France. Aug. '83.

Italian, 19th Century

822 CARELLI, Gabriel. A Campi Flegrei. Oil on canvas. 50 x 70 cm. *84.208.8. Piano di Sorrento, Italy. 9 Dec. '82.

Russian, 19th Century

823 CHARLAMOFF, Alexei Alexeiewitsch (b. 1842 or 1849). Portrait of a Girl, Mignon. Oil. 50.8 x 38.1 cm. Signed l/l. *84.230. Toronto, Ont. 2 Dec. '83.

Spanish, 20th Century

824 PICASSO, Pablo (1888-1973). Silhouette de femme, 1901. Watercolor. 15.5 x 9.5 cm. Ref.: Pierre Daix V/40. *84.207. Zurich, Switzerland. 22 Mar. '84. *Reward.*

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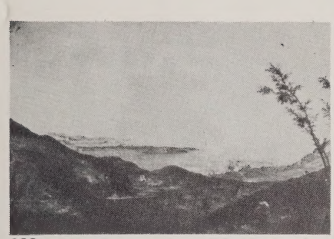

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Prints and Drawings

American, 19th Century

825 REMINGTON, Frederic (1861-1909). Our Camp on Mosquito Point, Nipigon River. Pencil. 26 x 36.8 cm. *84.226.2. Ogdensburg, N.Y. Apr. '84.

826 REMINGTON, Frederic (1861-1909). Sketch of Camp—Person in a Tent. Pencil on paper. 24.8 x 35.6 cm. *84.226.1. Ogdensburg, N.Y. Apr. '84.

Dutch, 19th Century

827 GOGH, Vincent Willem van (1853-90). Man with Top Hat Eating, 1882. Pencil on gray paper. 46.5 x 24.5 cm. *84.228.3. New York, N.Y. 6 Mar. '84. *Reward.*

English, 20th Century

828 MOORE, Henry (b. 1898). Pandora and the Imprisoned Statues, from Goethe's Promethee, 1950. Lithograph. Image 31.4 x 22.2 cm. Signed. No. 10/20. Proof is apart from the total edition of 183 and numbered incorrectly 10/20. *84.214. London, England. Mar. '84.

829 MOORE, Henry (b. 1898). Seated Woman, 1929. Charcoal and ink wash on paper. 42.6 x 35.4 cm. Signed and dated l/l: Moore 29. *84.228.2. New York, N.Y. 6 Mar. '84. *Reward.*

French, 19th Century

830 BERTHON. Nude Woman Removing her Shoe, 1897. Pencil and red chalk. 47 x 39 cm. Signed and dated l/l. Cat. No. 898.1.1. *84.195.7. Charente Maritime, France. Aug. '83.

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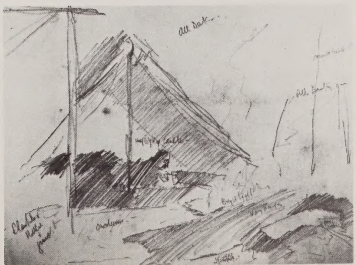

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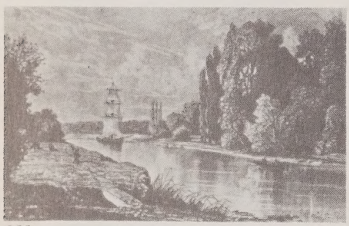

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831 CALLOT, Georges (1857-1903). Sacrifice to Love. Charcoal. 53 x 29 cm. Signed l/l. Cat. No. 02.41. *84.195.12. Charente Maritime, France. Aug. '83.

832 DUPLAIS-DESTOUCHE, Antoine. Page from a Travel Album. Pen and ink. 16.5 x 27 cm. Signed l/l. Cat. No. 892.5.1. Gift from the artist in 1892. *84.195.15. Charente Maritime, France. Aug. '83.

833 GAUCHEREL, Léon (1816-86). Banks of the Charente. Charcoal. 56 x 71 cm. Signed l/r. Cat. No. 886.8.1. *84.195.4. Charente Maritime, France. Aug. '83.

834 GEOFFROY, Henry-Jules-Jean (1853-1924). Conquest of an Umbrella. India ink. 44.5 x 29.5 cm. Signed l/r. Cat. No. 893.1.2. *84.195.17. Charenté Maritime, France. Aug. '83.

835 GEOFFROY, Henry-Jules-Jean (1853-1924). Sketch for the Humble at Prayer. Charcoal. 59.5 x 42 cm. Signed l/l. Cat. No. 893.1.1. *84.195.16. Charente. Maritime, France. Aug. '83.

836 LENOIR, Charles-Amable (b. 1861). Profile of Man Wearing a Toga. Pencil. 44 x 30.5 cm. Cat. No. 27.2.2. *84.195.10. Charente Maritime, France. Aug. '83.

837 LENOIR, Charles-Amable (b. 1861). Woman Bathing. 45 x 22 cm. Signed l/l. Cat. No. 27.2.5. *84.195.14. Charente Maritime, France. Aug. '83.

838 LENOIR, Charles-Amable (b. 1861). Woman Seated with Elbow on Knee. Pencil. Cat. No. 27.2.1. *84.195.5. Charente Maritime, France. Aug. '83.

839 LEROY, Paul-Alexandre-Alfred (1860-1942). Drawing for Daphne and Chloe. 21.5 x 11 cm. Signed l/r. Cat. No. 78.9.1. *84.195.1. Charente Maritime, France. Aug. '83.

840 LEROY, Paul-Alexandre-Alfred (1860-1942). Oyster Fisherwoman in her Boat. 11.5 x 18 cm. Cat. No. 78.9.2. *84.195.2. Charente Maritime, France. Aug. '83.

841 LEROY, Paul-Alexandre-Alfred (1860-1942). Study of Oyster Boats. 11.5 x 18 cm. Cat. No. 78.9.3. *84.195.3. Charente Maritime, France. Aug. '83.

French, 20th Century

842 FLEURY. Arena at Saintes, 1927. Black pencil. 41.5 x 39 cm. Cat. No. 28.1.1. *84.195.18. Charente Maritime, France. Aug. '83.

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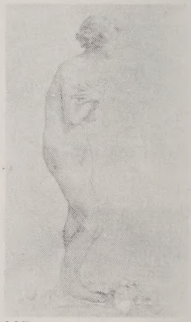

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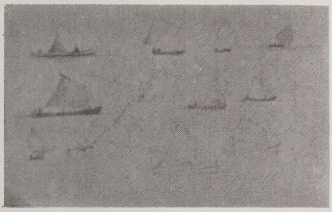

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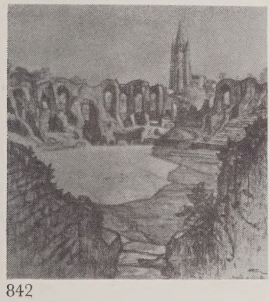

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Italian, 16th Century.

843 Unknown. Fire or Winter. Sepia. 23.5 x 16.5 cm. Cat. No. 893.4.3. *84.195.9. Charente Maritime, France. Aug. '83.

843

Spanish, 20th Century

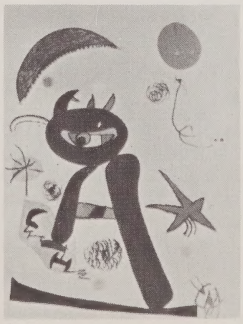
844 MIRO, Joan (1893-1983). Barbare dans la neige. Etching. 105 x 70 cm. Signed. Inscribed: HC or EA. *84.203.45. Helsingborg, Sweden. 24 Sep. '83.

845 MIRO, Joan (1893-1983). Barbare dans la nuit. Etching. 105 x 70 cm. Signed. Inscribed: HC or EA. *84.203.46. Helsingborg, Sweden. 24 Sep. '83.

846 MIRO, Joan (1893-1983). Cercle d'art. Etching. 66 x 50.5 cm. Signed. Inscribed: HC or EA. *84.203.20. Helsingborg, Sweden. 24 Sep. '83.

847 MIRO, Joan (1893-1983). De l'album 13. Lithograph. 45 x 56 cm. Signed. No. 26/75. *84.203.32. Helsingborg, Sweden. 24 Sep. '83.

848 MIRO, Joan (1893-1983). De l'album 13. Lithograph. 45 x 56 cm. Signed. No. 26/75. *84.203.33. Helsingborg, Sweden. 24 Sep. '83.



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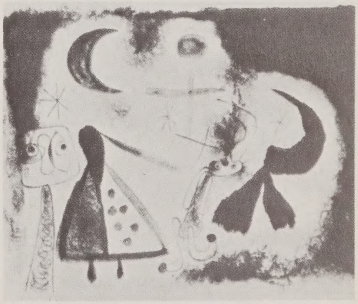

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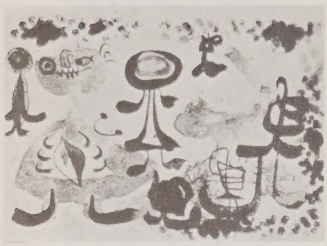

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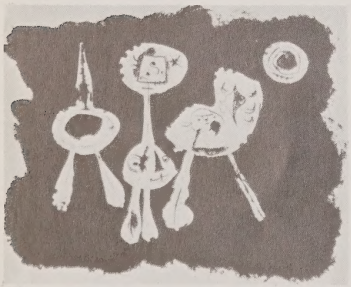

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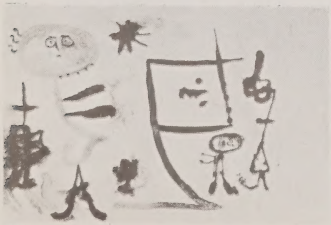

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849 MIRO, Joan (1893-1983). De l'album 13. Lithograph. 45 x 56 cm. Signed. No. 26/75. *84.203.34. Helsingborg, Sweden. 24 Sep. '83.

850 MIRO, Joan (1893-1983). De l'album 13. Lithograph. 45 x 56 cm. Signed. No. 26/75. *84.203.35. Helsingborg, Sweden. 24 Sep. '83.

851 MIRO, Joan (1893-1983). De l'album 13. Lithograph. 45 x 56 cm. Signed. No. 26/75. *84.203.36. Helsingborg, Sweden. 24 Sep. '83.

852 MIRO, Joan (1893-1983). De l'album 13. Lithograph. 45 x 56 cm. Signed. No. 26/75. *84.203.37. Helsingborg, Sweden. 24 Sep. '83.

853 MIRO, Joan (1893-1983). De l'album 13. Lithograph. 45 x 56 cm. Signed. No. 26/75. *84.203.38. Helsingborg, Sweden. 24 Sep. '83.

854 MIRO, Joan (1893-1983). De l'album 13. Lithograph. 56 x 45 cm. Signed. No. 26/75. *84.203.39. Helsingborg, Sweden. 24 Sep. '83.

855 MIRO, Joan (1893-1983). De l'album 13. Lithograph. 56 x 45 cm. Signed. No. 26/75. *84.203.40. Helsingborg, Sweden. 24 Sep. '83.

856 MIRO, Joan (1893-1983). De l'album 13. Lithograph. 56 x 45 cm. Signed. No. 26/75. *84.203.41. Helsingborg, Sweden. 24 Sep. '83.

857 MIRO, Joan (1893-1983). D'Oda à Joan Miró. Lithograph. 104 x 77 cm. Signed. Inscribed: HC. *84.203.1. Helsingborg, Sweden. 24 Sep. '83.

858 MIRO, Joan (1893-1983). D'Oda à Joan Miró. Lithograph. 104 x 77 cm. Signed. Inscribed: HC. *84.203.2. Helsingborg, Sweden. 24 Sep. '83.

859 MIRO, Joan. (1893-1983). D'Oda à Joan Miró. Lithograph. 104 x 77 cm. Signed. Inscribed: HC. *84.203.42. Helsingborg, Sweden. 24 Sep. '83.

860 MIRO, Joan (1893-1983). D'Oda à Joan Miró. Lithograph. 104 x 77 cm. Signed. Inscribed: HC. *84.203.43. Helsingborg, Sweden. 24 Sep. '83.

861 MIRO, Joan (1893-1983). D'Oda à Joan Miró. Lithograph 104 x 77 cm. Signed. Inscribed: HC. *84.203.44. Helsingborg, Sweden. 24 Sep. '83.

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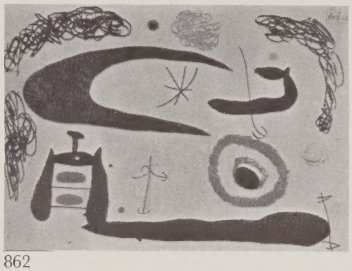

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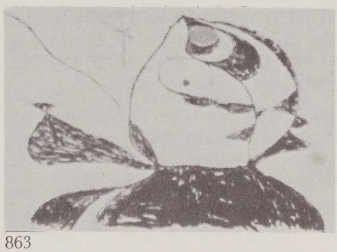

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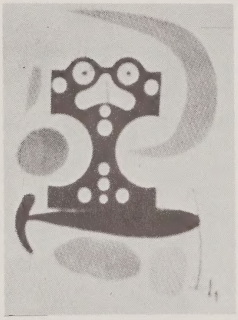

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862 MIRO, Joan (1893-1983). Dormir sous la lune. Etching. 72.5 x 102 cm. Signed. Inscribed: HC or EA. *84.203.29. Helsingborg, Sweden. 24 Sep. '83.

863 MIRO, Joan (1893-1983). Duthuit. Etching. 38 x 56 cm. Signed. Inscribed: HC. *84.203.3. Helsingborg, Sweden. 24 Sep. '83.

864 MIRO, Joan (1893-1983). Hommage à Marcel Duchamp. Etching. 38 x 28 cm. Signed. Inscribed: HC. *84.203.16. Helsingborg, Sweden. 24 Sep. '83.

865 MIRO, Joan (1893-1983). La contrebalancée. Etching. 138 x 96 cm. Signed. Inscribed: HC or EA. *84.203.49. Helsingborg, Sweden. 24 Sep. '83.

866 MIRO, Joan (1893-1983). La manucure évaporée. Etching. 138 x 96 cm. Signed. Inscribed: HC or EA. *84.203.48. Helsingborg, Sweden. 24 Sep. '83.

867 MIRO, Joan (1893-1983). L'automobiliste à moustache. Etching. 89.5 x 63 cm. Signed. Inscribed: HC or EA. *84.203.23. Helsingborg, Sweden. 24 Sep. '83.

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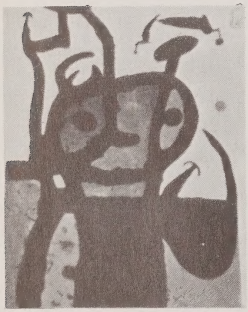

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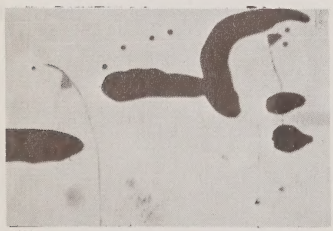

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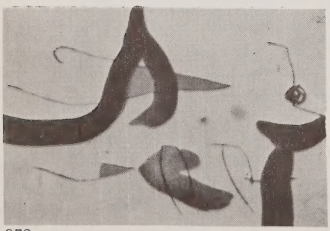

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868 MIRO, Joan (1893-1983). L'écartelée. Etching. 64.5 x 90.5 cm. Signed. Inscribed: HC or EA. *84.203.24. Helsingborg, Sweden. 24 Sep. '83.

869 MIRO, Joan (1893-1983). L'écolière aux buissons. Etching. 92 x 64 cm. Signed. Inscribed: HC. *84.203.26. Helsingborg, Sweden. 24 Sep. '83.

870 MIRO, Joan (1893-1983). Le matador. Etching. 108 x 75 cm. Signed. Inscribed: HC or EA. *84.203.51. Helsingborg, Sweden. 24 Sep. '83.

871 MIRO, Joan (1893-1983). Le marteau sans maître. Etching printed on rice paper. 44 x 66 cm. Signed. No. 6/6. *84.203.6. Helsingborg, Sweden. 24 Sep. '83.

872 MIRO, Joan (1893-1983). Le marteau sans maître. Etching printed on rice paper. 44 x 66 cm. Signed. No. 6/6. *84.203.7. Helsingborg, Sweden. 24 Sep. '83.

873 MIRO, Joan (1893-1983). Le marteau sans maître. Etching printed on rice paper. 44 x 66 cm. Signed. No. 6/6. *84.203.8. Helsingborg, Sweden. 24 Sep. '83.

874 MIRO, Joan (1893-1983). Le marteau sans maître. Etching printed on rice paper. 44 x 33 cm. Signed. No. 6/6. *84.203.9. Helsingborg, Sweden. 24 Sep. '83.

875 MIRO, Joan (1893-1983). Le marteau sans maître. Etching printed on rice paper. 44 x 33 cm. Signed. No. 6/6. *84.203.10. Helsingborg, Sweden. 24 Sep. '83.

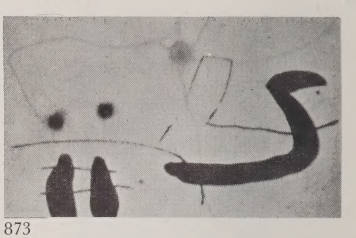
876 MIRO, Joan (1893-1983). Le marteau sans maître. Etching printed on rice paper. 44 x 33 cm. Signed. No. 6/6. *84.203.11. Helsingborg, Sweden. 24 Sep. '83.

877 MIRO, Joan (1893-1983). Le marteau sans maître. Etching printed on rice paper. 44 x 33 cm. Signed. No. 6/6. *84.203.12. Helsingborg, Sweden. 24 Sep. '83.

878 MIRO, Joan (1893-1983). Le marteau sans maître. Etching printed on rice paper. 44 x 33 cm. Signed. No. 6/6. *84.203.13. Helsingborg, Sweden. 24 Sep. '83.

879 MIRO, Joan (1893-1983). Le marteau sans maître. Etching printed on rice paper. 44 x 33 cm. Signed. No. 6/6. *84.203.14. Helsingborg, Sweden. 24 Sep. '83.

880 MIRO, Joan (1893-1983). Le marteau sans maître. Etching printed on rice paper. 44 x 33 cm. Signed. No. 6/6. *84.203.15. Helsingborg, Sweden. 24 Sep. '83.



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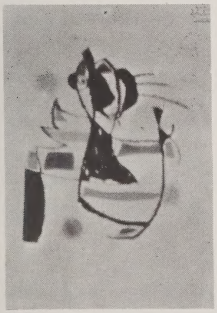

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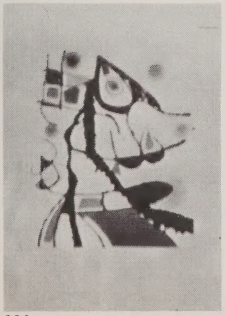

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881 MIRO, Joan (1893-1983). Le Puisatier. Etching. 106 x 67.5 cm. Signed. Inscribed: HC or EA. *84.203.47. Helsingborg, Sweden. 24 Sep. '83.

882 MIRO, Joan (1893-1983). L'escalier de la nuit. Etching. 61.5 x 81.5 cm. Signed. Inscribed: HC or EA. *84.203.22. Helsingborg, Sweden. 24 Sep. '83.

883 MIRO, Joan (1893-1983). L'exilé noir. Etching. 106 x 68 cm. Signed. Inscribed: HC or EA. *84.203.31. Helsingborg, Sweden. 24 Sep. '83.

884 MIRO, Joan (1893-1983). L'exilé vert. Etching. 103 x 70 cm. Signed and dated. Inscribed: HC or EA. *84.203.52. Helsingborg, Sweden. 24 Sep. '83.

885 MIRO, Joan (1893-1983). L'oeil de la lune. Etching. 92 x 64 cm. Signed. Inscribed: HC. *84.203.27. Helsingborg, Sweden. 24 Sep. '83.

886 MIRO, Joan (1893-1983). L'ogre enjoué. Etching. 93 x 140 cm. Signed. Inscribed: HC or EA. *84.203.53. Helsingborg, Sweden. 24 Sep. '83.

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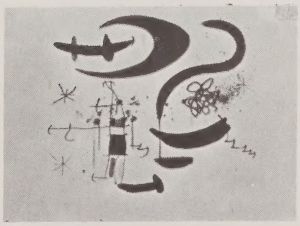

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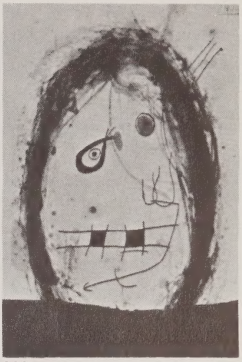

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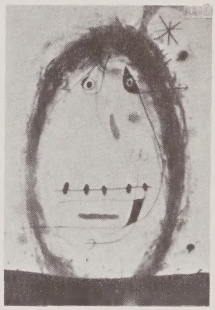

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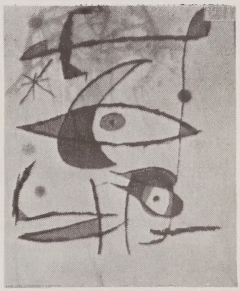

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887 MIRO, Joan (1893-1983). Neruda. Etching. 45 x 32 cm. Signed. Inscribed: HC. *84.203.54. Helsingborg, Sweden. 24 Sep. '83.

888 MIRO, Joan (1893-1983). NN I. Etching. 66 x 45 cm. Signed. Inscribed: HC. *84.203.5. Helsingborg, Sweden. 24 Sep. '83.

889 MIRO, Joan (1893-1983). NN II. Etching. 45 x 70 cm. Signed. Inscribed: HC. *84.203.4. Helsingborg, Sweden. 24 Sep. '83.

890 MIRO, Joan (1893-1983). Personnage à la flèche noire. Etching. 60.5 x 79 cm. Signed. Inscribed: HC or EA. *84.203.21. Helsingborg, Sweden. 24 Sep. '83.

891 MIRO, Joan (1893-1983). Pic de la Mirandole. Etching. 106 x 74.5 cm. Signed. Inscribed: HC or EA. *84.203.30. Helsingborg, Sweden. 24 Sep. '83.

892 MIRO, Joan (1893-1983). Saturnale d'insecte. Etching. 92 x 64 cm. Signed. Inscribed: HC. *84.203.25. Helsingborg, Sweden. 24 Sep. '83.

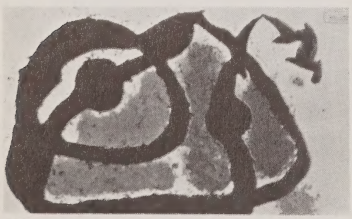
893 MIRO, Joan (1893-1983). Soleil ébouillanté. Etching. 106 x 68 cm. Signed. Inscribed: HC or EA. *84.203.50. Helsingborg, Sweden. 24 Sep. '83.

894 MIRO, Joan (1893-1983). Sonatine I. Etching. 31 x 24.5 cm. Signed. Inscribed: HC. *84.203.17. Helsingborg, Sweden. 24 Sep. '83.

895 MIRO, Joan (1893-1983). Sonatine II. Etching. 31 x 24.5 cm. Signed. Inscribed: HC. *84.203.18. Helsingborg, Sweden. 24 Sep. '83.

896 MIRO, Joan (1893-1983). Sonatine III. Etching. 31 x 24.5 cm. Signed. Inscribed: HC. *84.203.19. Helsingborg, Sweden. 24 Sep. '83.

897 MIRO, Joan (1893-1983). Village d'oiseaux. Etching. 92.5 x 63.5 cm. Signed. Inscribed: HC or EA. *84.203.28. Helsingborg, Sweden. 24 Sep. '83.



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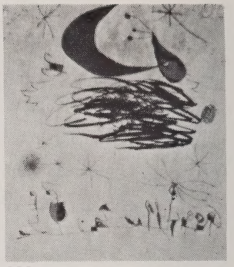

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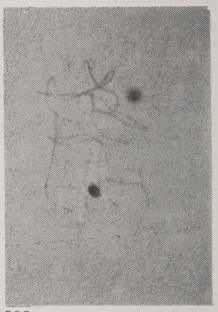

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897

Sculpture

American, 20th Century

898 BOLINGER, Truman. Black Powder and Buckskin. Silver. No. 1/1. Note: illustration is of bronze sculpture, however the work stolen was cast in silver. *84.240. Scottsdale, Az. 27 Apr. '84.

899 SHAPIRO, Joel (b. 1941). Untitled (three elements): Reclining Woman, Sitting Figure, Reclining Man, 1979. Cast bronze. Woman 7.6 x 21.6 x 16.8 cm. Figure 11.4 x 7.6 x 10.8 cm.; Man 6.1 x 21.6 x 7.6 cm. *84.227. Dallas, Tx. Apr. '84.

900 WEIN, Albert W. (b. 1915). Blythe Spirit. Bronze. H. with base 45.7 cm. No. 2/9. *84.224. New York, N.Y. 19 Jan. '84.

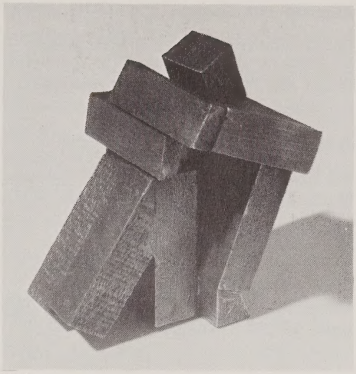
Austrian, 18th Century

901 STAMMEL, Josef Thaddäus (1695-1765). Cherub. Wood. H. 66 cm., wing-span 57 cm., Diam. medallion 36 cm. Flesh-colored body, gilded wings, and brown hair. *84.210.1. Frauenberg, Austria. 27 Nov. '83.

902 STAMMEL, Josef Thaddäus (1695-1765). Cherub. Wood. H. 59 cm., wing-span 54.5 cm., Diam. medallion 36 cm. Flesh-colored body, gilded wings, and brown hair. *84.210.2. Frauenberg, Austria. 27 Nov. '83.

903 STAMMEL, Josef Thaddäus (1695-1765). Cherub. Wood. H. 48 cm. Flesh-colored body, gilded wings, and brown hair. *84.210.3. Frauenberg, Austria. 27 Nov. '83.

904 STAMMEL, Josef Thaddäus (1695-1765). Cherub. Wood. H. 49 cm. *84.210.4. Frauenberg, Austria. 27 Nov. '83.



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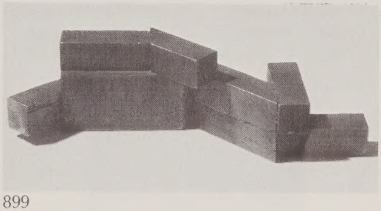

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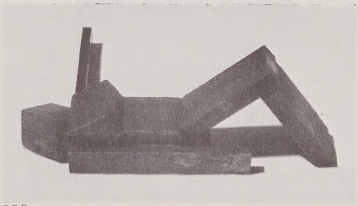

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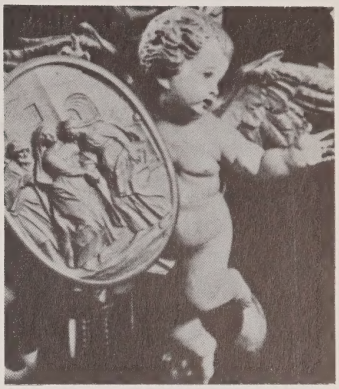

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European, 16th Century

905 Unknown. Spain or Southern France. Virgin and Child. Dark wood. Approx. H. 25 cm. *84.196.4. Blieskastel, Germany. Sep. '83.

European, 19th Century

906 Unknown. Bacchanalian Group. Bronze. 58.4 x 38.1 cm. *84.239. England. Feb. '84.

French, 18th Century

907 Unknown. St. Anne Teaching Virgin Mary. Polychrome wood. H. 102 cm. Garments gilded on plaster primer, with dark base. *84.200.2. Varennes, France. 19 Dec. '83.

908 Unknown. St. Roch. Polychrome wood. H. 83 cm. Roch reveals injured leg with right hand, dog at his feet. Predominant colors are blue and brown. *84.200.1. Varennes, France. 19 Dec. '83.

909 Unknown. Virgin and Child. Polychrome wood. H. 96 cm., plinth 14 cm. Plinth painted in gold and green on plaster; red dress, gilded mantle. Portion of face has glossy finish. *84.200.3. Varennes, France. 19 Dec. '83.

French, 19th Century

910 BARYE, Antoine-Louis (1795-1875). Group of Bears. Bronze. H. 21 cm. *84.218.2. New York, N.Y. 10 Mar. '84.

911 BARYE, Antoine-Louis (1795-1875). Lion and Serpent. Bronze. L. 17.8 cm. *84.218.4. New York, N.Y. 10 Mar. '84.

912 BARYE, Antoine-Louis (1795-1875). Panther Pouncing on Civet Cat. Bronze. 10.8 x 24.1 cm. *84.218.3. New York, N.Y. 10 Mar. '84.

913 BARYE, Antoine-Louis (1795-1875). Pointer. Bronze. 8.9 x 17.8 cm. *84.218.5. New York, N.Y. 10 Mar. '84.

914 MENE, Pierre Jules (1810-79). Pointer Guarding Dead Game, 1850. Bronze with dark patina. 34.9 x 30.5 cm. Inscribed P.J. Mène 1850. *84.218.1. New York, N.Y. 10 Mar. '84.

German, 15th Century

915 Unknown. Southern Germany. St. Anne, Christ and Virgin Mary, late 15th c. Wood. Approx. 45 x 47 cm. Christ offers grapes to Virgin. *84.196.1. Blieskastel, Germany. Sep. '83.

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German, 16th Century

916 Unknown. Southern Germany(?). St. Anthony the Hermit Holding Book, late 16th c. Wood. Approx. H. 40 cm. *84.196.3. Blieskastel, Germany. Sep. '83.

917 Unknown. Southern Germany. St. Michael with Sword, ca. 1500. Wood, in semi-relief. Approx. H. 80 cm. Sword is detachable. *84.196.2. Blieskastel, Germany. Sep. '83.

918 Unknown. Mechelen, region of Cologne. Virgin and Child, early 16th c. Wood. Approx. H. 30 cm. Head of Christ missing. *84.196.5. Blieskastel, Germany. Sep. '83.

Italian, 16th Century

919 Unknown. Virgin Praying with Christ Child. Paper maché in relief. 40 x 35 cm. Virgin wears halo and is surrounded by angels. Colors are gold and brown. *84.196.6. Blieskastel, Germany. Sep. '83.

919

Candlesticks, Candelabra, Lamps

920 Altar Candlestick, 18th c. Brass. *84.210.10. Frauenberg, Austria. 27 Nov. '83.

920

Clocks, Timepieces, Watches

921 Aachen/Liège, 18th century. Grandfather Clock, mid 18th c. Wood. Approx. H. 220 cm. Upper portion with clock face can be separated from lower portion. *84.196.9. Blieskastel, Germany. Sep. '83.

922 French, 18th century. Clock. Wood, copper, pewter. Approx. 60 x 40 x 10 cm. Wooden case has arabesque decoration imitating marquetry work. Clock may be closed with dome topped by golden ball. Long windows on either side of case, arched window in front. Dial has copper plate in center and Roman numerals carved on pewter. Case is beige. *84.196.10. Blieskastel, Germany. Sep. '83.

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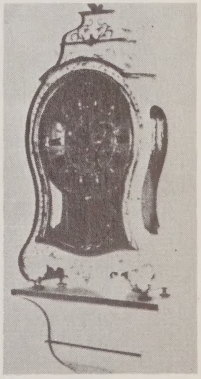
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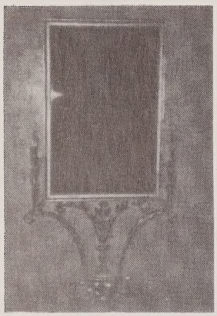

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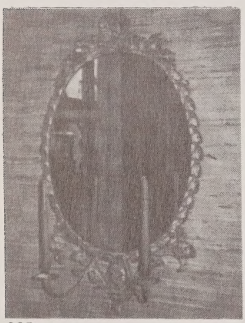

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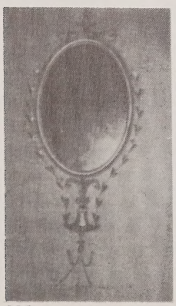


926

Furniture, Accessories

923 Aachen/Liège, 18th century. Commode and Showcase, mid 18th c. Carved oak. Lower part: 90 x 120 x 55 cm. Upper part: 125 x 120 x 30 cm. Two-part piece. Lower consists of commode with three drawers, upper consists of showcase with two doors. *84.196.8. Blieskastel, Germany. Sep. '83.

924 George III Carved Gilt Wall Mirror, ca. 1790. Mirror, wood frame. *84.238.3. England. Feb. '84.

925 George III Carved Gilt Wall Mirror (pair), ca. 1790. Mirror, wood frame. *84.238.1-2. England. Feb. '84.

926 Gilt Girandole Oval Mirror, ca. 1775. Mirror. *84.238.4. England. Feb. '84.

Glass

927 Head of Christ, 14th-15th c. Stained glass. 20 x 12.5 cm. *84.212. Cambridgeshire, England. Apr. '84.

Icons

928 Greek, 17th Century. Nativity, 1st half of 17th c. 36 x 28 cm. Nativity of Christ with related scenes, including angel appearing to shepherds. *84.196.7. Blieskastel, Germany. Sep. '83.

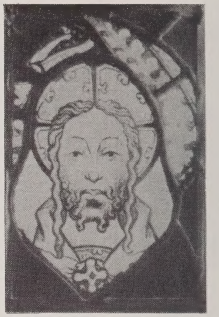
929 Russian. Processional, Double-Sided Icon.Egg tempera on wood panel. 21.6 x 19.1 cm. Veronica's Veil on one side, and St. Peter and St. Paul on other side. *84.217. Alexandria, Va. Mar. '84.

930 St. John the Baptist Holding a Book, 2nd half of 18th c. Oil on wood. 15 x 13 cm. Museum of Applied Arts Inv. No. 1/327. Oval with elaborately gilded frame. *84.202.1. Szeged, Hungary. 29 Sep. '81.

931 St. Luke the Evangelist Holding a Pen, 2nd half of 18th c. Oil on wood. 15 x 13 cm. Museum of Applied Arts Inv. No. 2/328. Oval with elaborately gilded frame. *84.202.2. Szeged, Hungary. 29 Sep. '81.

932 St. Mark the Evangelist Holding a Pen and Book, 2nd half of 18th c. Oil on wood. 15 x 13 cm. Museum of Applied Arts Inv. No. 3/329. Oval with elaborately gilded frame. *84.202.3. Szeged, Hungary. 29 Sep. '81.

933 St. Matthew the Evangelist Holding a Pen and Book, 2nd half 18th c. Oil on wood. 15 x 13 cm. Museum of Applied Arts Inv. No. 4/330. Oval with elaborately gilded Louis XVI style frame. *84.220.4. Szeged, Hungary. 29 Sep. '81.



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934 SUBOTICI, Moysie. (Serbia, Yugoslavia.) Virgin and the Christ Child, 18th c. 40 x 30 cm. Red, blue and gold are dominant colors. 84.202.8. Szeged, Hungary. 29 Sep. '81.

935 Virgin and the Christ Child, 18th c. Painted on bronze. 30 x 25 cm. Inscribed: S. Maria ora pronobis. 84.202.9. Szeged, Hungary. 29 Sep. '81.

Liturgical Objects

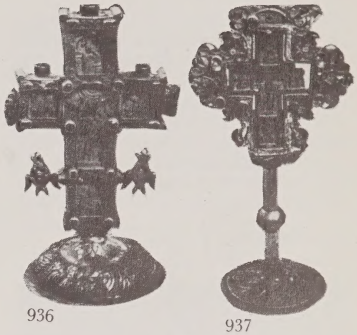
936 Crucifix, 17th c. Gilded silver, chased and enamel work. 12 x 6.3 cm. Set with precious stones and a wooden carving of Christ crucified. *84.202.11. Szeged, Hungary. 29 Sep. '81.

937 Crucifix, 18th c. Gilded silver, chased with relief design. 20 x 7 cm. Base with floral design and enamel work. Wood carving of Christ crucified on one side and Holy Family on other. *84.202.12. Szeged, Hungary. 29 Sep. '81.

938 German. Monstrance, 18th c. Gilded silver. 59 x 29 cm. Rayonnet crown set with precious stones. God the Father surmounted by a cross and a dove. Angels holding martyr's instruments at sides, Virgin on a cloud in lower portion. *84.210.9. Frauenberg, Austria. 27 Nov. '83.

939 German, Augsburg. Chalice, 18th c. Gilded silver. H. 26 cm., Diam. 10 cm., Base Diam. 16 cm. Signed I.Z. Goblet with baroque floral relief pattern. Design on base shows instruments of crucifixion. *84.202.13. Szeged, Hungary. 29 Sep. '81.

940 Pyx, early 19th c. Silver. 15 x 30 x 15 cm. Signed I.K. Shaped like church. Front has two drawers, top has sphere surmounted by cross. *84.202.14. Szeged, Hungary. 29 Sep. '81.



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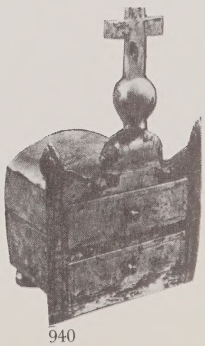

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941 SARAKA. Pyx, 1737. Chased silver, partially gilded. Inscribed in Cyrillic script: This pyx was presented to the Church of St. Nicholas by Zivana Vostovca in 1737. Box with lid and four spherical feet. Decorated with transparent greenish cloisonné enamel and relief designs. Lid decorated with two medallions: two saints on one, and Christ on other. *84.202.15. Szeged, Hungary. 29 Sep. '81.

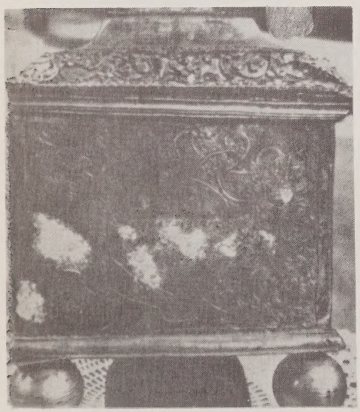
942 TARGONE, Pompeo, Att. to. Tabernacle, 17th c. Gilded bronze with plaques of enamel and lapis lazuli. Approx. H. 35 cm., H. of cherubs 10 cm., Approx. Wt. 30 kg. Scenes depicted on the door are: sacrifices of Isaac, Adam, Noah, Moses, and David on recto. On verso: Crucifixion and the four Evangelists. *84.242. Rome, Italy. 18 Feb. '82.

Silver

943 English. Pomander. Silver. H. 4.4 cm. *84.241.3. Boston, Ma. 17 Feb. '84. *Reward.*

944 English (London). Chalice, 1976. Silver. H. 20.3 cm. Maker's Mark: L.O. London 1976. *84.237. England, Feb. '84.

945 VIDEAU, Ayme. English (London). Campaign Set, 1751. Silver.
*84.241. 4-5. Two oval beakers.
*84.241.6-11. Two knives, two forks, two spoons.
84.241.12. Narrow spoon.
*84.241.13. Spice container.
*84.241.14-15. Corkscrew and nutmeg grater.
Boston, Ma. 17 Feb. '84. *Reward.*



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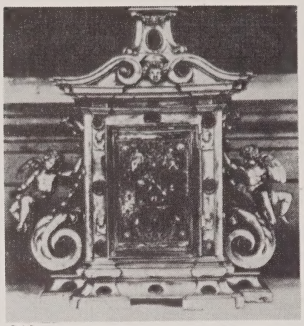

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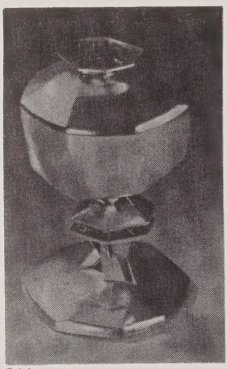

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Greek

946 The Florence Zeus, Roman copy of Greek 5th c. B.C. original. Bronze. H. 297 cm. Inv. No. 2291. Ref.: G. Faider-Feytmans, *Les bronzes romains de Belgique, Mainz am Rhein*, 1979, p. 50; E. Berger, "Zum samischen Zeus der Myron in Rom, *RM* 76, 1969, p. 72, pl. 25, 2-3; L.A. Milani, *Il R. Museo Archeologico di Firenze*, Firenze 1912, p. 169, pl. CXXXVI. *84.220. Florence, Italy. 11 Jan. '84.

Roman

947 Capitals from Domus dei Pesci (two), 2nd c. A.D. Luna marble. 32 x 33 cm. Ref.: P. Pensabene, *I Capitelli*, p. 122. Capitals were re-used for the rebuilding of the villa in the 4th c. A.D. *84.219.1-2. Ostia, Italy. 9 Dec. '83.

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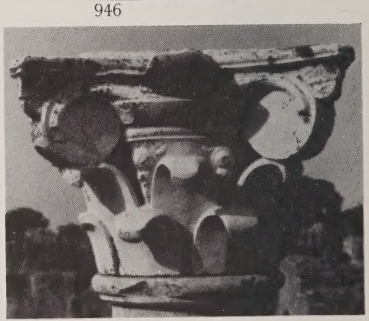
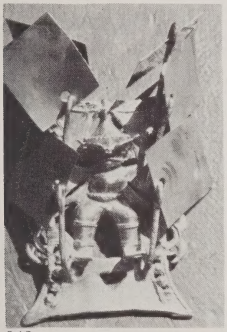


947

Pre-Columbian

948 Costa Rica. Figural Pendant with Flat Gold Dangles, ca. 750-1000 A.D. Gold. Approx. H. 11.4 cm. Wt. 492 gms. *84.223. New York, N.Y. 16 Apr. '84.



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Ottoman

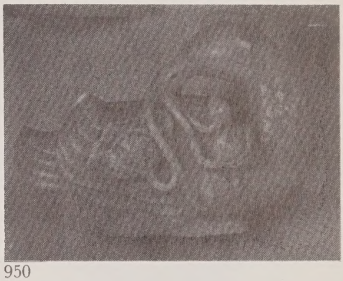
949 Equestrian Portrait of Sultan Ahmed as a Young Man, 17th c. 11 x 7.5 cm. *84.235. England. Feb. '84.

949

Chinese

950 Figure of Mythical Bird, Holding Lotus Branch in its Beak. Pale celadon jade. L. 27.5 cm. *84.236. England. Feb. '84.

951 Snuff Bottle, 18th c. Ivory, polychromed. 8.5 x 5.9 cm. Emperor with fourteen attendants on one side, on reverse, a group of seated officials and a horse and groom. *84.229. Toronto, Ont. 14 Feb. '84.



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Indian

952 Mughal Bottle, 16th c. Jade. L. 7.6 cm. Bottle shaped like fruit, possibly pineapple. Repaired crack. *84.241.1. Boston, Ma. 17 Feb. '84. *Reward.*

Nepalese

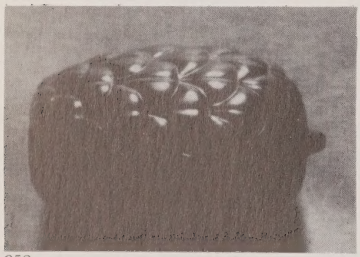
953 Book Cover, 1810. 12.7 x 38.1 cm. Dated in Nepalese. Brightly painted. *78.228.18. New York, N.Y. 25 Dec. '78. *Reward.*

954 Cakrasamvara, 15th c. Gilt bronze with skirt of pearls, rubies, and emeralds set into bronze. H. 20.3 cm. *78.228.13. New York, N.Y. 25 Dec. '78. *Reward.*

955 Kurakula: Dancing Six-Arm Deity Standing on a Figure, 16th c. Gilt bronze. *78.228.10. New York, N.Y. 25 Dec. '78.

956 Mandala, Cremation Scene (15 pieces), 14th c. Copper and bronze. Pieces range in H. 5.1-12.7 cm. *78.228.12 a-o. New York, N.Y. 25 Dec. '78. *Reward.*

957 Pata of Depunghara, 1665. Painted on linen, mounted on silk. 106.7 x 76.2 cm. Dominant color red and gilt in gold leaf. On reverse is stitched a small pocket with prayers. *78.228.24. New York, N.Y. 25 Dec. '78. *Reward.*



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Tibetan

958 Amitabha Buddha, 19th c. Gilt bronze, painted bronze. Sealed base. *78.228.3. New York, N.Y. 25 Dec. '78. *Reward.*

959 Demchok, 17th c. Gilt bronze. Base fastened with screw-eye mounts. *78.228.11. New York, N.Y. 25 Dec. '78. *Reward.*

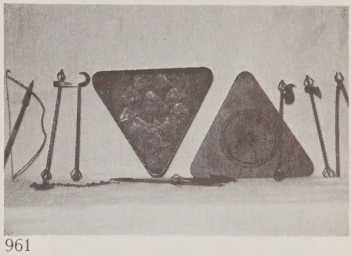
960 Dorje, 9th c. Iron, with colored silk tassels, silver box with turquoise. Fingerprints of Lama in iron. *78.228.14. New York, N.Y. 25 Dec. '78. *Reward.*

961 Exorcism Kit (10 pieces). Kit set inside two-piece box. Lid has half a Dorje on it. Bottom of interior painted with mountain scene. *78.228.17 a-j. New York, N.Y. 25 Dec. '78. *Reward.*

962 Gautima Buddha, 10th c. Bronze. Inscription in Tibetan on both sides. *78.228.4. New York, N.Y. 25 Dec. '78. *Reward.*

963 Green Tara, 18th c. Gilt bronze. H. 20.3 cm. Sealed base. *78.228.8. New York, N.Y. 25 Dec. '78. *Reward.*

964 Kali Jambala, 16th c. Gilt bronze. H. 20.3 cm. *78.228.15. New York, N.Y. 25 Dec. '78. *Reward.*



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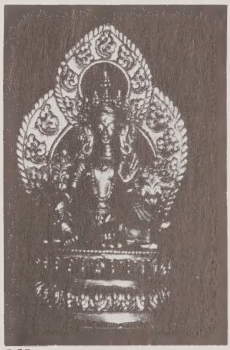

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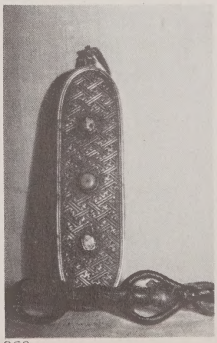

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965 Manjushri, 16th c. Bronze, painted face. H. 58.4 cm. Crown, earrings and lotus are removable. Sealed base. *78.228.7. New York, N.Y. 25 Dec. '78. *Reward.*

966 Portrait Lama, 19th c. Gilt bronze, painted head. H. 25.4 cm. *78.228.2. New York, N.Y. 25 Dec. '78. *Reward.*

967 Statue of Milarapa, 19th c. Gilt bronze, painted head. H. 12.7 cm. *78.228.1 New York, N.Y. 25 Dec. '78. *Reward.*

968 Stupa, 18th c. Gilt bronze, inlaid with coral, turquoise, and conch. H. 45.7 cm. Bronze buddha behind small glass window. Stupa is sealed. *78.228.6. New York, N.Y. 25 Dec. '78. *Reward.*

969 Tanka: Buddha, 18th-early 19th c. Gold leaf and painted on linen, mounted on silk. Tanka 71.1 x 45.7 cm. *78.228.29. New York, N.Y. 25 Dec. '78. *Reward.*

970 Tanka: Buddha, late 19th c. Painted on linen, mounted on silk. Tanka 76.2 x 53.3 cm. Note: photo is a detail. *78.228.19. New York, N.Y. 25 Dec. '78. *Reward.*

971 Tanka: Buddha with Two Attendants on Lion Throne. Painted on linen, mounted on silk. Tanka 61 x 40.6 cm. *78.228.22. New York, N.Y. 25 Dec. '78. *Reward.*

972 Tanka: Dorje Purba Mandala, 18th c. Painted on linen, mounted on silk. Tanka 81.3 x 71.1 cm. Dominant blue color. Mounted in brocade. *78.228.21. New York, N.Y. 25 Dec. '78. *Reward.*

973 Tanka: Five Maha Siddis Seated, 18th c. Painted on linen, mounted on silk. Tanka 76.2 x 43.2 cm. Mounted in brocade. *78.228.27. New York, N.Y. 25 Dec. '78. *Reward.*

974 Tanka: Green Tara, late 17th-early 18th c. Painted on linen, mounted on silk. Dark green figure with blue eyes. Figure of monk in prayer at bottom. *78.228.20. New York, N.Y. 25 Dec. '78. *Reward.*

975 Tanka: Green Tara, 18th-early 19th c. Gold leaf and painted on linen, mounted on silk. Tanka 71.1 x 45.7 cm. *78.228.26. New York, N.Y. 25 Dec. '78. *Reward.*

976 Tanka: King of Shambhala, 18th c. Painted on linen, mounted on silk. Tanka 76.2 x 58.4 cm. Mounted in blue brocade. *78.228.23. New York, N.Y. 25 Dec. '78. *Reward.*

977 Tanka: Mandala, 20th c. Painted on linen, mounted on silk. Tanka 71.1 x 43.2 cm. Dominant color orange. *78.228.25. New York, N.Y. 25 Dec. '78. *Reward.*

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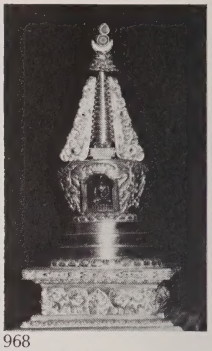

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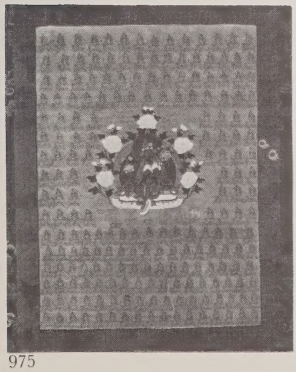

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978 Tanka: White Tara, 18th-early 19th c. Gold leaf and painted on linen, mounted on silk. Tanka 71.1 x 45.7 cm. *78.228.28. New York, N.Y. 25 Dec. '78. *Reward.*

979 Throne. Gilt copper repoussé. H. 53.3 cm. Two separate pieces. *78.228.5. New York, N.Y. 25 Dec. '78. *Reward.*

980 Two Sets of Bells and Five Dorjes, 17th-18th c. Bronze. *78.228.9 a-g. New York, N.Y. 25 Dec. '78. *Reward.*

981 Western Tibet. Dorje Palmos (two), 10th c. Bronze. H. 14 cm. and 16.5 cm. *78.228.16 a-b. New York, N.Y. 25 Dec. '78. *Reward.*

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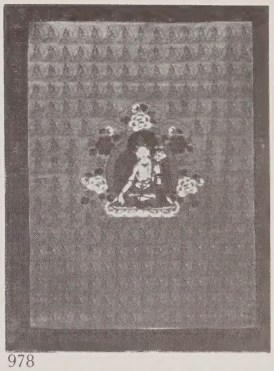

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Dolls

American

982 Bisque Baby Doll, "Bessie." Bisque. H. 44.5 cm. Workentine no. G 3. Markings: in shield ABCD U.S.A. Red hair (mohair wig), brown eyes, open mouth, compo body, jointed hips and shoulders, and two upper teeth. Costume: batiste white dress, and pink crocheted booties. 84.167.215. Sebastapol, Ca. 20 Dec. '83.

French

983 Bisque Baby Doll, "Marlene." Bisque. H. 30.5 cm. Workentine no. G 13. Markings: Bru Jner,/3. Blond hair (Dynel wig), brown eyes, open mouth, pierced ears, earrings, four upper teeth, ball and socket body. Costume: pink silk dress with white lace trim and yoke inset. White shoes with pink bows. 84.167. Sebastapol, Ca. 20 Dec. '83.

984 Bisque Doll, "Celeste." Bisque. H. 66 cm. Workentine no. F 10. Markings: 13 on back of head. Human hair wig, hazel eyes, closed mouth, deep shoulders, pin-jointed arms, bisque hands, and complete kid body. 84.167.97. Sebastapol, Ca. 20 Dec. '83.

985 Bisque Doll, "Charlene." Bisque. H. 66 cm. Workentine no. F 50. Markings: S.F.B.J. 236 Paris 19. Dark brown hair (wig by Mayfield), blue eyes, two upper teeth, straight leg, toddler body, jointed wrists, and stationary elbows. Costume: pale yellow baby dress of black velvet, flower-band in hair, and crocheted shoes. 84.167.137. Sebastapol, Ca. 20 Dec. '83.

986 Bisque Doll, "Cynthia." Bisque. H. 77.5 cm. Workentine no. F 7. Markings: 18/103. Reddish-brown hair with 7 long curls (human hair wig), dark blue paperweight eyes, closed mouth, ball and socket body, and unjointed wrist. Costume: white embroidered gown, pink sash, cream socks, pink shoes, gold cross, chain and locket. Beaded embroidered handbag. *84.167.94. Sebastapol, Ca. 20 Dec. '83.

986

987 Bisque Doll, "Dulcie." Bisque. H. 45.7 cm. Workentine no. F 9. Blond hair (human hair wig), blue paper weight eyes, deep shoulders, body turns at shoulders, closed mouth, French kid body, and bisque hands. Costume: blue velvet dress, pink trim on skirt and top, white lace sleeves and neck. 84.167.96. Sebastapol, Ca. 20 Dec. '83.

988 Bisque Doll, "Grace." Bisque. H. 66 cm. Workentine no. F 1. Markings: 246 and 12. Brown hair (human hair wig), large blue eyes, pierced ears, open mouth, kid body, cloth lower legs and feet, and bisque hands. Costume: green georgette gown, appliqué on skirt and top, and lace trim on sleeves. 84.167.88. Sebastapol, Ca. 20 Dec. '83.

989 Bisque Doll, "Rose Etta." Bisque. H. 69.9. cm. Workentine no. F 12. Human hair wig, blue sleepy eyes, very deep shoulders, closed mouth, head turned to right, French kid body, and bisque hands. Costume: green taffeta gown with embroidered black leaves. Front is black velvet with black satin inset, black beads on top, and black and white boa. Black velvet hat and green cock feathered trim. 84.167.99. Sebastapol, Ca. 20 Dec. '83.

990 Pale Bisque Doll, "Lyda Rose." Bisque. H. 68.6 cm. Workentine no. F 8. Reddish-blond hair (Dynel wig), blue eyes, molded shoulders, closed mouth, French kid body, and bisque hands. Costume: wine colored gown, antique gold braid, black and gold metalic sleeves. Brown fur shoulder wrap, locket and chain at neckline. Leather lined handbag. Hand-made velvet shoes. *84.167.95. Sebastapol, Ca. 20 Dec. '83.

990

German

991 Bisque Baby Boy Doll, "Bill." Bisque. H. 29.2 cm. Workentine no. G 8. Markings: Germany 328 B AIM R.G.M. 26. Bald dome head, blue eyes, open mouth, two lower teeth, compo body jointed at shoulders and hips. Costume: gingham rompers, pink and white check, and kid booties. 84.167.220. Sebastapol, Ca. 20 Dec. '83.

992 Bisque Baby Boy Doll, "Lester." Bisque. Workentine no. G 23. Markings: JDK made in Germany. Sleepy brown eyes, closed dome head, open mouth, and two lower teeth. Costume: white baby boy's dress, wool booties and jacket, and green wool crocheted cap. 84.167.235. Sebastapol, Ca. 20 Dec. '83.

993 Bisque Baby Boy Doll, "Phillip." Bisque. H. 36.8 cm. Workentine no. G 17. Markings: K & H Germany 167-6. Blond hair (mohair wig), blue sleepy eyes, teeth and tongue are molded, compo baby body, jointed hips and shoulders. Costume: yellow cotton dress, white yoke, white booties with yellow trim. 84.167.229. Sebastapol, Ca. 20 Dec. '83.

994 Bisque Baby Doll. Bisque. H. 26.7 cm. Workentine no. G. 19. Markings: Armand, Marseille 990-A-O.M. Brown hair (mohair wig), brown eyes, open mouth, two upper teeth, compo baby body, jointed hips and shoulders. Costume: voile lace dress, bonnet to match, and crocheted shoes. 84.167.231. Sebastapol, Ca. 20 Dec. '83.

995 Bisque Baby Doll, "Emia." Bisque. H. 30.5 cm. Workentine no. G 12. Markings: made in Germany 143. Brown hair (human hair wig), blue sleepy eyes, open mouth, two upper teeth, ball and socket body. Costume: pink dress and white batiste with white lace trim. Teddy bear in arms. Black slippers. 84.167.224. Sebastapol, Ca. 20 Dec. '83.

996 Bisque Baby Doll, "Hilda." Bisque. H. 38.1 cm. Workentine no. G 9. Markings: Heubach 300.0 Koppelsdorf Thuringia. Auburn hair (mohair wig), blue sleepy eyes (crossed eyes), open mouth, four upper teeth, compo baby body, jointed at hips and shoulders. Costume: hand-made voile dress, wool crocheted sweater and bonnet, blue ribbon trim, and kid booties. 84.167.221. Sebastapol, Ca. 20 Dec. '83.

997 Bisque Baby Doll, "Janet." Bisque. H. 40.6 cm. Workentine no. G 4. Markings: K star R, Simon & Halbig 121. Blond hair (mohair wig), blue eyes, compo body, jointed hips and shoulders, open mouth, red tongue, and two upper teeth. Costume: embroidered blue dress with white lace trim. 84.167.216. Sebastapol, Ca. 20 Dec. '83.

998 Bisque Baby Doll, "Julie." Bisque. H. 21.6 cm. Workentine no. G 21. Markings: Made in Germany 2. Human hair wig, long curls, blue sleepy eyes, open mouth, two upper teeth, compo toddler body, jointed hips and shoulders. Costume: cream satin and lace dress, blue ribbon in hair, pearl necklace, black shoes, and white socks. 84.167.233. Sebastapol, Ca. 20 Dec. '83.

999 Bisque Baby Doll, "Viola." Bisque. H. 47 cm. Workentine no. G 2. Markings: Kammer Reinhardt 257 made in Germany. Dark brown hair (Dynel wig), brown sleepy eyes, open mouth, compo toddler body, jointed hips and shoulders. Costume: batiste embroidered white dress, crocheted jacket and hat with white trim, white kid slippers, and pink hose. 84.167.214. Sebastapol, Ca. 20 Dec. '83.

1000 Bisque Doll. Bisque. H. 61 cm. Workentine no. F 73. Markings: Queen Louise. Human hair wig by Mayfield, dark brown eyes, lashes, small open mouth, ball and socket body. Costume: white brocade dress—princess style, purple coat and train of white fur trimmed with ermine tails. 84.167.158. Sebastapol, Ca. 20 Dec. '83.

1001 Bisque Boy Doll, "Freddie." Bisque. H. 50.8 cm. Workentine no. F 51. Markings: JDK 260 made in Germany. Dark brown hair (human hair wig), brown sleepy eyes, open mouth, upper teeth and tongue, jointed hips and shoulders. Costume: crocheted baby shoes, long flannel coat and white cotton dress, French lace bonnet. 84.167.138. Sebastapol, Ca. 20 Dec. '83.

1002 Bisque Boy Doll, "Jim." Bisque. H. 38.1 cm. Workentine no. F 68. Markings: 4/7602 Germany Heubach. Molded head, blue painted eyes, somber face, painted mouth, ball and socket body. Costume: velvet suit, yellow vest, and original black shoes. 84.167.153. Sebastapol, Ca. 20 Dec. '83.

1003 Bisque Boy Doll, "Oscar." Bisque. H. 45.7 cm. Workentine no. F 48. Markings: Made in Germany JDK 14. Five-piece baby body, brown sleepy eyes, solid bisque head, open mouth, two lower teeth, jointed hips and shoulders. Costume: crocheted jacket and hat, long baby dress in white, crocheted boots. 84.167.135. Sebastapol, Ca. 20 Dec. '83.

1004 Bisque Doy Doll, "Ralph." Bisque. H. 67.3 cm. Workentine no. F 40. Markings: Kestner 154 DEP 11. Mohair wig, brown sleepy eyes, open mouth, applied ears, bisque hands, pin-jointed, kid body and cloth lower legs. Costume: White sailor's suit and hat. Condition: repaired thumb. 84.167.127. Sebastapol, Ca. 20 Dec. '83.

1005 Bisque Doll. Bisque. H. 59.7 cm. Workentine no. F 117. Markings: Made in Germany 63. Honey blond long curly hair (Dynel wig), brown eyes, open mouth, ball and socket body. Costume: pink silk and white lace girl's dress, long white stockings, black shoes. 84.167.205. Sebastapol, Ca. 20 Dec. '83.

1006 Bisque Doll. Bisque. H. 21.6 cm. Workentine no. MA1. Markings: Heubach Koppelsdorf. Red hair (mohair wig), sleepy blue eyes, socket head, open mouth, bisque body, arms and legs. Costume: pink dress with lace trim, brown molded shoes with blue bows. 84.167.275. Sebastapol, Ca. 20 Dec. '83.

1007 Bisque Doll, "Amy Ione." Bisque. H. 78.7 cm. Workentine no. F 57. Markings: J.D.K. 171. Dark brown hair (Dynel wig), brown sleepy eyes, small open mouth, ball and socket body. Costume: hand-drawn linen baby dress, black baby shoes, gold bracelet, crocheted hand bag, and pink straw bonnet with flower trim. 84.167.143. Sebastapol, Ca. 20 Dec. '83.

1008 Bisque Doll, "Anessa." Bisque. H. 96.5 cm. Workentine no. F 14. Markings: A.18 M. Germany. Dark brown hair (human hair wig by Mayfield), dark brown sleepy eyes, lashes, applied ears, ball and socket body. Costume: 1895 silk Battenburg lace gown, embroidered with beads and seed pearls, lining of dress cream-colored. Pearl necklace, rhinestone brooch at neckline, brocade handbag, straw hat with flowers, cream-colored satin and lace umbrella. 84.167.101. Sebastapol, Ca. 20 Dec. '83.

1009 Bisque Doll, "Annie Laurie." Bisque. H. 91.4 cm. Workentine no. F 108. Markings: Mark Germany 142. Honey blond hair (Dynel wig), brown sleepy eyes, kid body, bisque head and lower arms. Costume: pink wool dress with lace collar and cuffs, white hat. 84.167.194. Sebastapol, Ca. 20 Dec. '83.

1010 Bisque Doll, "Baby Ruth." Bisque. H. 61 cm. Workentine no. F 49. Markings: Heubach, Koppelsdorf 3428 Germany. Light brown hair (mohair wig), blue eyes, open mouth, two lower teeth, toddler-type body. Costume: pale pink baby dress, hand-knitted jacket, blue and white crocheted cap, leather shoes, blue socks. 84.167.136. Sebastapol, Ca. 20 Dec. '83.

1011 Bisque Doll, "Belinda." Bisque. H. 61 cm. Workentine no. F 104. Markings: 167 Kestner. Blond hair (mohair wig), blue eyes, open mouth, ball and socket body. Costume: blue velvet dress, copied from Renoir's *Girl with a Watering Can*, black hand-made shoes. 84.167.188. Sebastapol, Ca. 20 Dec. '83.

1012 Bisque Doll, "Bernice." Bisque. H. 66 cm. Workentine no. F 26. Markings: 370 A.M. 9 DEP made in Germany. Light brown hair (human hair wig by Mayfield), blue eyes, open mouth, applied ears, kid body, bisque hands, and pin-jointed. Costume: pink satin brocade dress, white fur and scarf, brocade hat. 84.167.113. Sebastapol, Ca. 20 Dec. '83.

1013 Bisque Doll, "Bertha." Bisque. H. 76.2 cm. Workentine no. F 22. Markings: D.E.P. 154. 16 Kestner. Dark brown hair (mohair wig), blue sleepy eyes, applied ears, pin-jointed arms, all kid body. Costume: blue-gray satin dress, Irish lace trim at sleeves and neckline. Gold, white and pink beads, and black straw hat with flower trim. Condition: thumb mended. 84.167.109. Sebastapol, Ca. 20 Dec. '83.

1014 Bisque Doll, "Bessie." Bisque. H. 63.5 cm. Workentine no. F 107. Markings: Handwerk Halbig 5. French human hair wig, brown sleepy eyes, pierced ears, open mouth, ball and socket body. Costume: green silk georgette crepe dress, French type, white shoes and stockings. 84.167.192. Sebastapol, Ca. 20 Dec. '83.

1015 Bisque Doll, "Bessie." Bisque. H. 64.8 cm. Workentine no. F 113. Markings: Handwerk Halbig. Long curly hair (human hair wig), brown sleepy eyes, lashes, embossed eyebrows, bisque head, mark on shoulder, open mouth. Costume: green silk dress, long-waisted. 84.167.200. Sebastapol, Ca. 20 Dec. '83.

1016 Bisque Doll, "Beverly." Bisque. H. 73.7 cm. Workentine no. F 55. Markings: L½ made in Germany 15½ JDK 214. Red hair (mohair wig), blue sleepy eyes, lashes, ball and socket body. Costume: white baby dress, blue sash at waist, white shoes and socks, pearl pin at neckline. 84.167.141. Sebastapol, Ca. 20 Dec. '83.

1017 Bisque Doll, "Carla." Bisque. H. 77.5 cm. Workentine no. F 46. Markings: made in Germany 16-171. Brown hair with 11 long curls (human hair wig), blue sleepy eyes, lashes, open mouth, embossed eyebrows, ball and socket body. Costume: white baby dress, embroidered lace trim, Irish crocheted jacket, black shoes. 84.167.133. Sebastapol, Ca. 20 Dec. '83.

1018 Bisque Doll, "Carol." Bisque. H. 53.3 cm. Workentine no. F 3. Markings: Made in Germany, Floradora A5M. Red hair (human hair wig), blue eyes, open mouth, ball and socket body. Costume: cream-colored challie gown, rose bud print, with green satin ribbon sash. Condition: crack over right eye ending at hair line. 84.167.90. Sebastapol, Ca. 20 Dec. '83.

1019 Bisque Doll, "Celia." Bisque. H. 109.2 cm. Workentine no. F 30. Markings: Handwerk Halbig. Blond hair (human hair wig), brown sleepy eyes, applied ears, and open mouth. Costume: child's dress, black child's shoes, straw bonnet with pink silk facing. 84.167.117. Sebastapol, Ca. 20 Dec. '83.

1020 Bisque Doll, "Corinne." Bisque. H. 81.3 cm. Workentine no. F 53. Markings: S & H 1079 VEP 15 Germany. Brown hair with 18 long curls (wig by Mayfield), large gray-blue eyes, embossed eyebrows, applied pierced ears, ball and socket body. Costume: yellow knitted suit, white high top shoes, child's size. Yellow ribbon in hair, gold locket, earrings, alligator or lizzard handbag, straw hat with red trim. 84.167.139. Sebastapol, Ca. 20 Dec. '83.

1021 Bisque Doll, "Daisy." Bisque. H. 58.4 cm. Workentine no. F 93. Markings: C.M. Bergman II. Red hair (human hair wig), blue eyes, lashes, open mouth, ball and socket body. Costume: child's diminity dress, knit sweater, black shoes and white hose. 84.167.175. Sebastapol, Ca. 20 Dec. '83.

1022 Bisque Doll, "Dolores." Bisque. H. 87.6 cm. Workentine no. F 29. Markings: made in Germany. Brown hair (human hair wig by Mayfield), brown eyes, applied ears, open mouth, cloth body, long bisque arms and legs. Costume: hand-blocked print skirt, silk cross-stitched at top, silver and rhinestone pin, cape of dark beige silk, braid trim. Black straw hat with red and pink flower trim. Hat styled by Muller Modes. Black beaded handbag lined with blue satin. Black shoes. 84.167.116. Sebastapol, Ca. 20 Dec. '83.

1023 Bisque Doll, "Edna." Bisque. H. 39.4 cm. Workentine no. F 80. Markings: Simon Halbig 121/32. Blond hair (mohair wig), brown sleepy eyes, open mouth, two upper teeth, ball and socket body and hip joints. Costume: green silk velvet dress, lace trim, long-waisted dress, gray ribbon sash. Green satin hat with brown feather. Brown shoes and socks. 84.167.165. Sebastapol, Ca. 20 Dec. '83.

1024 Bisque Doll, "Elisabeth." Bisque. H. 45.7 cm. Workentine no. F 39. Markings: 159 Germany Simon, Halbig SH 6. Human hair wig, brown sleepy eyes, lashes, pierced ears, open mouth, ball and socket body. Costume: red satin dress with black lace, bead trim, and black feather in hair. Black high heels, and red hose. *84.167.126. Sebastapol, Ca. 20 Dec. '83.

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1025 Bisque Doll, "Emily." Bisque. H. 40.6 cm. Workentine no. F 69. Markings: Germany. Red hair (human hair wig), dark brown sleepy eyes, open mouth, kid body. Costume: red and white dress with black trim. All original dress. 84.167.154. Sebastapol, Ca. 20 Dec. '83.

1026 Bisque Doll, "Florence." Bisque. H. 73.7 cm. Workentine no. F 27. Markings: 370 A.M. 9 DEP made in Germany. Blond hair (human hair wig), violet blue eyes, lashes, applied ears, open mouth, kid body, pin-jointed bisque arms. Costume: purple dress with silk bottom, velvet top in light orchid. Straw hat, brown and beige flower trim, gold bead necklace. 84.167.114. Sebastapol, Ca. 20 Dec. '83.

1027 Bisque Doll, "Florence." Bisque. H. 73.7 cm. Workentine no. F 59. Markings: Heinrich and Helbig. Dark brown hair (human hair wig), dark brown sleepy eyes, pierced ears with earrings, ball and socket body. 84.167.145. Sebastapol, Ca. 20 Dec. '83.

1028 Bisque Doll, "Francis." Bisque. H. 61 cm. Workentine no. F 94. Markings: S star H 1909 7½ Germany, p b above star. Blond hair (human hair wig), blue eyes, open mouth, ball and socket body. Costume: child's white dress, straw hat with plume and pearl trim. 84.167.176. Sebastapol, Ca. 20 Dec. '83.

1029 Bisque Doll, "Genevieve." Bisque. H. 86.4 cm. Workentine no. F 15. Markings: D.R.G.M. 374830. 1374831-11-made in Germany. Blond hair (mohair wig), gray-blue eyes, lashes, ermine inset eyebrows, applied ears, full kid body, bisque pin-jointed arms, turned head, open mouth. Costume: rose-colored satin gown, black chantilly lace over dress, rose sash and bow at waist, roses at belt line. Rhinestone necklace and tiara, rose in hair, black feather fan in right hand. 84.167.102. Sebastapol, Ca. 20 Dec. '83.

1030 Bisque Doll, "Gertrude." Bisque. H. 78.7 cm. Workentine no. F 116. Markings: Am 390 DRGM 246-1 A 12 M made in Germany. Long curly hair (Dynel wig), brown eyes, ball and socket body. Costume: lace and satin dress. 84.167.204. Sebastapol, Ca. 20 Dec. '83.

1031 Bisque Doll, "Hazel Nadine." Bisque. H. 91.4 cm. Workentine no. F 100. Markings: 390 AM Germany-16-. Blond hair (Dynel wig), blue sleepy eyes, lashes, bisque head, ball and socket body, open mouth. Costume: brown print taffeta child's dress, brown straw hat, beaded bag. Black and white Mary Jane slippers, long black stockings. Condition: two hair line cracks in head. 84.167.184. Sebastapol, Ca. 20 Dec. '83.

1032 Bisque Doll, "Imogene." Bisque. H. 63.5 cm. Workentine no. F 17. Light brown hair (Dynel wig), dark brown eyes, lashes, open mouth, applied ears, kid body, bisque hands, cloth lower legs. Costume: gown of pink silk lace over pink satin slip. Ivory fan on hand, gold, pearl and jade necklace. 84.167.104. Sebastapol, Ca. 20 Dec. '83.

1033 Bisque Doll, "Jean." Bisque. H. 57.2 cm. Workentine no. F 34. Markings: 370 A & M 2½ D.E.P. Germany. Dark brown hair (Dynel wig), brown eyes, open mouth, kid body, cloth lower legs, and bisque hands. Costume: wine wool dress with white lace collar and handkerchief. 84.167.121. Sebastapol, Ca. 20 Dec. '83.

1034 Bisque Doll, "Jennifer." Bisque. H. 91.4 cm. Workentine no. F 20. Markings: 0½ made in Germany 18½ 142. Brown hair with long curls (human hair wig by Mayfield), dark brown sleepy eyes, open mouth, raised eyebrows, ball and socket body. Costume: ivory crepe with lace trim, lavender sash and bow, pink pearls, lavender and pearl pin. Hand-made kid gloves, straw bonnet with lavender velvet rim and white feather. German silver handbag. 84.167.107. Sebastapol, Ca. 20 Dec. '83.

1035 Bisque Doll, "Joyce." Bisque. H. 67.3 cm. Workentine no. F 18. Markings: 3-70 ANM 7 DEP Armand Marseille. Human hair wig by Mayfield, brown-blue eyes, lashes, velvet inset eyebrows, open mouth, applied ears, kid body, cloth lower legs, bisque hands. Costume: blue taffeta gown, embroidered with net lace, blue tie at waist, gold necklace. 84.167.105. Sebastapol, Ca. 20 Dec. '83.

1036 Bisque Doll, "June." Bisque. H. 76.2 cm. Workentine no. F 110. Markings: 164 Simon Halbig. Blond curly hair (mohair wig), open mouth, ball and socket body. Costume: white baby dress, batiste cotton and lace, pink ribbon in hair. 84.167.195. Sebastapol, Ca. 20 Dec. '83.

1037 Bisque Doll, "Lennie." Bisque. H. 63.5 cm. Workentine no. F 16. Markings: Kestner Germany 370. Light brown hair (human hair wig), blue sleepy eyes, open mouth, kid body, cloth lower legs, bisque hands. Costume: flowered silk georgette gown with blue and light green trim, pearl necklace, rhinestone and blue stone pin at neckline. 84.167.103. Sebastapol, Ca. 20 Dec. '83.

1038 Bisque Doll, "Lilly Ann." Bisque. H. 66 cm. Workentine no. F 19. Markings: Made in Germany. Blond hair (human hair wig by Mayfield), blue sleepy eyes, applied ears, cotton cloth stuffed body, bisque hands. Costume: moss-green velveteen, with Viennese appliquéd lace, trimmed with green rhinestones and seed pearls. Train lined with satin brocade, edge of rosepoint lace, gold braid, and brocaded back bow. Green feather fan in right hand. 500 beads hand-sewn on this dress, green brooch set with seed pearls, rhinestone headdress. 84.167.106. Sebastapol, Ca. 20 Dec. '83.

1039. Bisque Doll, "Lilly May." Bisque. H. 59.7 cm. Workentine no. F 111. Markings: 1250 Germany 12½. Curly dark brown hair (Dynel wig), dark brown sleepy eyes, pierced ears, earrings, all kid body, pin-jointed, bisque hands. Costume: white embroidered dress and skirt, pink ribbon trim. Original clothes. Condition: body mended, but clean with no breaks. 84.167.197. Sebastapol, Ca. 20 Dec. '83.

1040 Bisque Doll, "Lorraine." Bisque. H. 62.2 cm. Workentine no. F 31. Markings: Made in Germany 9. Brown hair (human hair wig), brown eyes, open mouth, kid body, bisque hands. Costume: wine velvet dress over taffeta print. 84.167.118. Sebastapol, Ca. 20 Dec. '83.

1041 Bisque Doll, "Lucretia." Bisque. H. 81.3 cm. Workentine no. F 5. Markings: Heinrich, Handwerk, Simon & Halbig #7. Reddish-blond hair (human hair wig), large brown sleepy eyes, small open mouth, pierced ears, ball and socket body, chubbie legs. Costume: linen dress, child's dress for two-year-old, child's shoes and socks also same size. Coral beads, and navy blue straw hat with rose and blue feathers. Carries boy doll in arm, H. 27.9 cm. *84.167.92. Sebastapol, Ca. 20 Dec. '83.

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1042 Bisque Doll, "Mabel." Bisque. H. 33 cm. Workentine no. F 37. Markings: 10/10. Dynel wig, brown eyes without pupils, open mouth, bisque feet. Costume: rayon print dress with white braid trim. 84.167.124. Sebastapol, Ca. 20 Dec. '83.

1043 Bisque Doll, "Marie Salmon." Bisque. H. 81.3 cm. Workentine no. F 97. Markings: 171 made in Germany. Brown wig, big brown eyes, ball and socket body. Costume: white 1890s child's dress, white baby shoes, red satin ribbon in hair. 84.167.179. Sebastapol, Ca. 20 Dec. '83.

1044 Bisque Doll, "Mary." Bisque. H. 66 cm. Workentine no. F 58. Markings: J.D.K. 215. Dark brown hair (Dynel wig), blue eyes, lashes, fur eyebrows, open mouth, ball and socket body. Costume: print dress, blue sash, cream straw hat, black shoes and socks. 84.167.144. Sebastapol, Ca. 20 Dec. '83.

1045 Bisque Doll, "Mary Jane." Bisque. H. 81.3 cm. Workentine no. F 6. Dark brown hair with 16 long curls (human hair wig), blue sleepy eyes, closed mouth, ball and socket body. Costume: linen hand-drawn lace, child's dress for two-year-old. Fingerless gloves, white crocheted hand bag, long white socks, kid ankle-strapped shoes. Yellow straw hat with green and gold feathers and pink roses. 84.167.93. Sebastapol, Ca. 20 Dec. '83.

1046 Bisque Doll, "Mary Lou." Bisque. H. 33 cm. Workentine no. F 65. Markings: turtle mark 103-14. Celluloid head, blue eyes, closed mouth, solid head, dream baby type, cloth body. Costume: white crocheted boots, cotton petticoat to match dress, crocheted jacket and hat. 84.167.150. Sebastapol, Ca. 20 Dec. '83.

1047 Bisque Doll, "Maude." Bisque. H. 72.4 cm. Workentine no. F 21. Markings: Made in Germany Kestner 171. Red hair (mohair wig), brown sleepy eyes, open mouth, ball and socket body. Costume: rose and blue taffeta gown with blue velvet ribbon on skirt. Lace collar and sleeves, rhinestone pin. Lace handkerchief in left hand. 84.167.108. Sebastapol, Ca. 20 Dec. '83.

1048 Bisque Doll, "Melissa." Bisque. H. 64.8 cm. Workentine no. F 25. Markings: Kestner 154 D.E.P. 11 Made in Germany. Brown hair with curls (human hair wig by Mayfield), brown eyes, lashes, applied ears, open mouth, bisque hands, kid body, cloth lower legs. Costume: red silk velvet dress, beige French lace, yellow ribbon sash, black shoes and hose. 84.167.112. Sebastapol, Ca. 20 Dec. '83.

1049 Bisque Doll, "Mildred." Bisque. H. 66 cm. Workentine no. F 41. Markings: Flora Dora A.M. 5 DRP, Made in Germany. Brown hair with long curls (human hair wig), brown eyes, lashes, inset fur eyebrows, bisque arms, pin-jointed, kid body, cloth lower legs. Costume: white cotton dress with blue-green sash. 84.167.128. Sebastapol, Ca. 20 Dec. '83.

1050 Bisque Doll, "Minnie Pearl." Bisque. H. 58.4 cm. Workentine no. F 77. Markings: H ½ 12½ 169 made in Germany. Welfare League Doll. Auburn hair with 10 curls (human hair wig), blue sleepy eyes, closed mouth, ball and socket body. Costume: white embroidered child's dress, pink trim on dress and in hair, black slippers and white socks. 84.167.162. Sebastapol, Ca. 20 Dec. '83.

1051 Bisque Doll, "Moneta Ellen." Bisque. H. 81.3 cm. Workentine no. F 4. Markings: 18. made in Germany -O-. Original human hair wig by Mayfield, large brown sleepy eyes, closed mouth, ball and socket body. Costume: linen dress with French lace inset, pink ribbon sash, gold locket. White straw hat with pink, blue, and black feathers. Long white hose, white kid shoes, and carries basket of flowers in hand. 84.167.91. Sebastapol, Ca. 20 Dec. '83.

1052 Bisque Doll, "Nancy." Bisque. H. 40.6 cm. Workentine no. F 83. Markings: B ½ made in Germany 167. Blond hair (human hair wig), blue eyes, open mouth, bisque hands. Costume: yellow, red, brown and blue print with brown ribbon trim, pink straw hat with ribbon and flower trim. 84.167.168. Sebastapol, Ca. 20 Dec. '83.

1053 Bisque Doll, "Nellie." Bisque. H. 76.2 cm. Workentine no. F 60. Markings: L½ 15½ made in Germany 171. Red hair in short bob (mohair wig), blue sleepy eyes, lashes, open mouth, ball and socket body. Costume: blue satin dress trimmed with Battenburg lace, black shoes, white socks, velvet coat, blue satin hat, gold cross necklace. 84.167.146. Sebastapol, Ca. 20 Dec. '83.

1054 Bisque Doll, "Nora." Bisque. H. 53.3 cm. Workentine no. F 38. Markings: H Germany 12 162. Red hair (human hair wig), brown sleepy eyes, open mouth, ball and socket body. Costume: plaid taffeta dress, lace collar, rhinestone pin. Black straw hat with green ribbon, feather and pink flowers. Flag pin at neckline. 84.167.125. Sebastapol, Ca. 20 Dec. '83.

1055 Bisque Doll, "Parthenia." Bisque. H. 66 cm. Workentine no. F 11. Human hair wig by Mayfield, large brown eyes, applied ears, head turns far to right, small waist, open mouth, white kid body, bisque hands. 84.167.98. Sebastapol, Ca. 20 Dec. '83.

1056 Bisque Doll, "Penelope." Bisque. H. 53.3 cm. Workentine no. F 71. Markings: A M 390 A.6.M. Dynel hair wig, blue eyes, open mouth, ball and socket body. Costume: green silk with white lace trim and black shoes. 84.167.156. Sebastapol, Ca. 20 Dec. '83.

1057 Bisque Doll,"Persephone." Bisque. H. 76.2 cm. Workentine no. F 47. Markings: Made in Germany 6½ 15½ 171. Light brown hair with 10 long curls, blue eyes, lashes, embossed eyebrows, open mouth, ball and socket body. Costume: cross-bar diminity baby dress, gold locket and chain, blue ribbon sash and hair ribbon. Black shoes and half socks. 84.167.134. Sebastapol, Ca. 20 Dec. '83.

1058 Bisque doll, "Petrina." Bisque. H. 82.6 cm. Workentine no. F 54. Markings: 18 made Germany. Dark brown hair (mohair wig), dark brown sleepy eyes, closed mouth, ball and socket body. Costume: red and white embroidered dress with red velvet. French handbag, silk handkerchief, black shoes and red socks. 84.167.140. Sebastapol, Ca. 20 Dec. '83.

1059 Bisque Doll, "Ralphina." Bisque. H. 53.3 cm. Workentine no. F 2. Markings: 370 a.m.o.b.e.p armand marseille. Germany. Dark brown hair (Dynel wig), blue eyes, lashes, open mouth, pin-jointed kid body, bisque hands, cloth lower legs. Costume: white gown with pink and blue print, blue belt. Condition: chip on fingers of right hand. 84.167.89. Sebastapol, Ca. 20 Dec. '83.

1060 Bisque Doll, "Rebecca." Bisque. H. 80 cm. Workentine no. F 23. Markings: Made in Germany M-16 171 (Kestner). Reddish-brown hair (human hair wig by Mayfield), dark brown sleepy eyes, open mouth, applied ears, ball and socket body. Costume: Scotch plaid jumper with white satin top, cashmere cape. White straw hat with red velvet and red feather trim. Leather button shoes. 84.167.110. Sebastapol, Ca. 20 Dec. '83.

1061 Bisque Doll, "Ruby." Bisque. H. 96.5 cm. Workentine no. F 28. Markings: Germany, Heinrich, Handwerk, Halbig. Red hair (human hair wig), blue eyes, lashes, open mouth, applied pierced ears, ball and socket body. Costume: green embroidered taffeta silk dress with lace trim, silk underwear. Straw hat with black trim and yellow flowers. Black child's ankle-strapped shoes, black hose. 84.167.115. Sebastapol, Ca. 20 Dec. '83.

1062 Bisque Doll, "Sabrina." Bisque. H. 109.2 cm. Workentine no. F 63. Markings: Heinrich & Simon & Halbig. Dark brown hair (human hair wig), blue eyes, lashes, open mouth, applied ears, ball and socket body. Costume: gold wool skirt, white blouse, gold felt hat, dark brown feathers, white gloves, ivory frame handbag, fake fur stole, black stockings and shoes. Condition: left hand and one foot in poor condition, otherwise fair condition. 84.167.148. Sebastapol, Ca. 20 Dec. '83.

1063 Bisque Doll, "Sarah." Bisque. H. 80 cm. Workentine no. F 13. Markings: J.D.K. 214. Red hair (human hair), brown sleepy eyes, open mouth, ball and socket body. Costume: rose taffeta gown with lace trim. Black lace gloves, black velvet handbag, black velvet hat with rose and blue feathers, fur neck scarf. 84.167.100. Sebastapol, Ca. 20 Dec. '83.

1064 Bisque Doll, "Sophia." Bisque. H. 72.4 cm. Workentine no. F 24. Markings: 1078 Germany Simon & Halbig S.H. 12. Brown hair (human hair wig), blue sleepy eyes, lashes, applied ears, pierced ears, open mouth, ball and socket body. Costume: red taffeta skirt, white top, white handbag, tan sailor's hat, pearl necklace. 84.167.111. Sebastapol, Ca. 20 Dec. '83.

1065 Bisque Doll, "Sophia." Bisque. H. 71.1 cm. Markings: Simon Halbig. Reddish-brown hair (human hair wig), dark gray sleepy eyes, open mouth, pierced ears and green earrings. 84.167.211. Sebastapol, Ca. 20 Dec. '83.

1066 Bisque Doll, "Teresa." Bisque. H. 61 cm. Workentine no. F 91. Markings: K made in Germany 14-146. Dark brown hair (human hair wig), brown sleepy eyes, open mouth, ball and socket body. Costume: long-waisted pink cotton dress with cotton and lace collar, gold pin, pink straw hat. Black velvet slippers and white socks. 84.167.173. Sebastapol, Ca. 20 Dec. '83.

1067 Bisque Doll, "Vivian." Bisque. H. 38.1 cm. Workentine no. F 70. Markings: 370 ANM 8-0-DEP Armand, Marseille Germany. Light brown hair (human hair wig), blue eyes, open mouth, bisque hands and feet. Costume: blue and gray skirt, white blouse and white trim. 84.167.155. Sebastapol, Ca. 20 Dec. '83.

1068 Bisque Doll, "Zoura." Bisque. H. 76.2 cm. Workentine no. F 43. Markings: M. made in Germany 16-171. Dark brown hair (Dynel wig), dark brown eyes, lashes, open mouth, ball and socket body. Costume: child's white dress. 84.167.130. Sebastapol, Ca. 20 Dec. '83.

1069 Pale Bisque Doll, "Alice." Bisque. H. 81.3 cm. Workentine no. F 56. Markings: 16½ made in Germany. Blond hair with 15 long curls (mohair wig), light blue eyes, lashes, open mouth, ball and socket body. Costume: cotton baby dress, straw hat with pink trim. Black shoes, long white socks. 84.167.142. Sebastapol, Ca. 20 Dec. '83.

1070 Pale Bisque Doll, "Felomina." Bisque. H. 64.8 cm. Workentine no. F 42. Markings: 11½ Germany. Reddish brown hair (human hair wig), brown eyes, open mouth, pierced ears, pin-jointed kid body. Costume: cream challie kimono with blue flower and feather stitching, lined in pink silk. 84.167.129. Sebastapol, Ca. 20 Dec. '83.

1071 Pale Bisque Doll, "Juanita." Bisque. H. 81.3 cm. Workentine no. F 62. Markings: A & M beauty made in Germany. Brown hair, long curls (Dynel wig), blue eyes, lashes, applied ears, bisque hands and new pink kid body. Costume: red velvet dress with white lace trim, red ribbon in hair, black button top shoes. 84.167.147. Sebastapol, Ca. 20 Dec. '83.

Swiss

1072 Wood Doll, "Lola." Hand-carved wood. H. 20.3 cm. Workentine no. E 3. Brown eyes, black hair, pin-jointed elbows and knees, elastic holds for arms and legs to fasten to torso, head turns. Has boy and girl wood dolls fastened to shoulders. All original parts. 84.167.84. Sebastapol, Ca. 20 Dec. '83.

1073 Bisque Baby Boy Doll, "Buddie." Bisque. H.24.1 cm. Workentine no. G 22. Markings: 2/0 151. Bald dome head, blue sleepy eyes, two upper teeth, jointed hips and shoulders. Costume: blue velvet suit and hat, white batiste collar and cuffs, white shoes and lace knee socks. 84.167.234. Sebastapol, Ca. 20 Dec. '83.

1074 Bisque Baby Boy Doll, "David." Bisque. H. 27.9 cm. Workentine no. G 11. Markings: 142/0. Bald dome head, blue painted eyes, compo body, jointed hips and shoulders. Costume: embroidered white dress with hand-crocheted blue jacket and bonnet, pink trim. 84.167.223. Sebastapol, Ca. 20 Dec. '83.

1075 Bisque Baby Boy Doll, "Harry." Bisque. H. 20.3 cm. Workentine no. G 10. Markings: 3 3/0. Bald dome head, blue painted eyes, open mouth, compo baby body. Costume: dress with white embroidered inset, blue lace ribbon, blue crocheted booties, white socks. 84.167.222. Sebastapol, Ca. 20 Dec. '83.

1076 Bisque Baby Boy Doll, "Leroy." Bisque. H. 24.1 cm. Workentine no. G 18. Markings: A & M 311.-2. -ok. "Dream Baby." Bald dome head, blue sleepy eyes, closed mouth, compo body, jointed hips and shoulders. Costume: batiste lace dress, pink crocheted booties and cap. 84.167.230. Sebastapol, Ca. 20 Dec. '83.

1077 Bisque Baby Boy Doll, "Richard." Bisque. H. 31.8 cm. Workentine no. G 6. Markings: 3/151. Blue sleepy eyes, solid bisque head, open mouth, compo body, and two upper teeth. Costume: white and pink dress, pink trim, bell rattle, kid booties. 84.167.218. Sebastapol, Ca. 20 Dec. '83.

1078 Bisque Baby Boy Doll, "Steven." Bisque. H. 63.5 cm. Workentine no. G 14. Markings: JDK 211/20. Blond hair (mohair wig), blue sleepy eyes, open mouth, two lower teeth, applied ears, compo baby body, jointed hips and shoulders. Costume: boy's dress, white shirt with button down front, lace trim on collar and cuffs, hand-knitted cap. Kid booties and white socks. 84.167.226. Sebastapol, Ca. 20 Dec. '83.

1079 Bisque Baby Boy Doll, "William." Bisque. H. 58.4 cm. Workentine no. G 15. Dark brown hair (mohair wig), brown sleepy eyes, open mouth, two upper teeth, large applied ears, compo baby body, jointed hips and shoulders. Costume: white batiste dress, crocheted with white trim, blue jacket and hat. White knitted booties. 84.167.227. Sebastapol, Ca. 20 Dec. '83.

1080 Bisque Baby Doll. Bisque. H. 53.3 cm. Workentine no. G 24. JDK Baby Doll. Light brown hair (mohair wig), brown sleepy eyes, quivering tongue. Costume: batiste shirt, wool jacket and cap. Kid moccasins. 84.167.237. Sebastapol, Ca. 20 Dec. '83.

1081 Bisque Baby Doll, "Amelia." Bisque. H. 50.8 cm. Workentine no. G 1. Markings: 152-13. Reddish-brown hair (mohair wig), blue eyes, open mouth, compo baby body, jointed hips and shoulders. Costume: white batiste dress, embroidered pink silk jacket, pink silk crocheted booties, white silk crocheted hat. 84.167.213. Sebastapol, Ca. 20 Dec. '83.

1082 Bisque Baby Doll, "Ellie." Bisque. H. 25.4 cm. Workentine no. G 7. Markings: J.D.K. 211. Blond hair (mohair wig), blue sleepy eyes, solid bisque head, open mouth, two upper teeth, compo baby body. Costume: white and pink dress, pink trim, bell rattle, kid booties. 84.167.219. Sebastapol, Ca. 20 Dec. '83.

1083 Bisque Baby Doll, "Hazel." Bisque. H. 33 cm. Workentine no. G 5. Markings: 9914. Blond hair (mohair wig), hazel eyes, open mouth, two upper teeth, compo toddler body, jointed hips and shoulders. Costume: white voile dress with pink ribbon trim and white lace. Kid booties. 84.167.217. Sebastapol, Ca. 20 Dec. '83.

1084 Bisque Baby Doll, "Judy." Bisque. H. 25.4 cm. Workentine no. G 20. Markings: S.A. "Santa." Ash blond hair (human hair wig), brown eyes, open mouth, two upper teeth, compo baby body, jointed hips and shoulders. Costume: pale pink dress, lace trim with small white beads, crocheted pink booties. 84.167.232. Sebastapol, Ca. 20 Dec. '83.

1085 Bisque Baby Doll, "Pattie." Bisque. H 43.2 cm. Workentine no. G 16. Markings: JDK 220. Blond hair (mohair wig), blue sleepy eyes, open mouth, two upper teeth, applied ears, compo body, jointed hips and shoulders. Costume: white dotted Swiss dress, blue trim, pink coat, white crocheted hat. Kid booties and long socks. 84.167.228. Sebastapol, Ca. 20 Dec. '83.

1086 Bisque Boy Doll, "Albert." Bisque. H. 43.2 cm. Workentine no. F 79. Markings: 1894 A & M 1 D.E.P. Brother doll to Alma, 84.167.163. Blond hair (human hair wig), blue eyes, open mouth, kid body, bisque hands. Costume: two-piece blue suit, white shirt with embroidered trim, white leather shoes, white socks, blue satin tie. 84.167.164. Sebastapol, Ca. 20 Dec. '83.

1087 Bisque Boy Doll, "Brian." Bisque. H. 30.5 cm. Workentine no. F 64. Markings: K diamond shape century doll. Solid dome head, blue eyes, closed mouth, bisque hands, cloth body, cry box. Costume: white embroidered long dress, blue ribbon trim. Same fabric in bonnet. 84.167.149. Sebastapol, Ca. 20 Dec. '83.

1088 Bisque Boy Doll, "Curtis." Bisque. H. 53.3 cm. Workentine no. F 36. Blond molded hair, center part, blue eyes, closed mouth, kid body, bisque hands. Costume: English pinstripe pants, three-button coat and vest in black wool, gray spats, black and tan shoes, pearl stick pin. Condition: shoulder mended. 84.167.123. Sebastapol, Ca. 20 Dec. '83.

1089 Bisque Boy Doll, "Donald." Bisque. H. 48.3 cm. Workentine no. F 81. Markings: D 93-2. Brother doll to Adonna, 84.167.167. Brown hair (human hair wig), brown eyes, open mouth, kid body, bisque hands, pin-jointed. Costume: lined velvet wine-colored pants, cream-colored silk blouse, black shoes and socks, red velvet hat. Condition: small hair-line crack at nose. 84.167.166. Sebastapol, Ca. 20 Dec. '83.

1090 Bisque Boy Doll, "Jonathan." Bisque. H. 96.5 cm. Workentine no. F 96. Human hair wig, brown eyes. Costume: antique child's dress, white slippers and long stockings. 84.167.178. Sebastapol, Ca. 20 Dec. '83.

1091 Bisque Doll. Bisque. H. 77.5 cm. Workentine no. F 111. Auburn hair, short curls (Dynel wig), violet-blue eyes, pale bisque, kid body, body by Garnett, open mouth. Costume: white baby girl's dress. 84.167.196. Sebastapol, Ca. 20 Dec. '83.

1092 Bisque Doll. Bisque. H. 96.5 cm. Workentine no. F 115. Markings: A 19 M. May Crawford doll. Blond hair (Dynel wig), brown eyes, lashes, open mouth, ball and socket body. Costume: dressed in 1885 boy's dress, child's shoes and long stockings. 84.167.203. Sebastapol, Ca. 20 Dec. '83.

1093 Bisque Doll, "Adonna." Bisque. H 49.5 cm. Workentine no. F 82. Markings: Majestic A word. Sister doll to Donald, 84.166.167 (no. 1089). Blond hair (Dynel wig), brown sleepy eyes, open mouth, kid body, bisque hands. Costume: challie dress, pink rose bud with lace trim, white shoes and socks. 84.167.167. Sebastapol, Ca. 20 Dec. '83.

1094 Bisque Doll, "Alma." Bisque. H. 41.9 cm. Workentine no. F 78. Markings: Alma 8-0. Sister doll to Albert, 84.167.164. Ash blond hair (human hair wig), French blue eyes, open mouth, kid body, bisque hands. Costume: cream-colored challie dress, red and green silk lace. Red shoes and socks. 84.167.163. Sebastapol, Ca. 20 Dec. '83.

1095 Bisque Doll, "Almeda." Bisque. H. 106.7 cm. Workentine no. F 96. Markings: JDK. Red-brown wig, blue eyes. Costume: rose taffeta dress with pink lace and silk parasole. 84.167.180. Sebastapol, Ca. 20 Dec. '83.

1096 Bisque Doll, "Annabelle." Bisque. H. 91.4 cm. Markings: Handwerk body A M head. A "put-together doll." Dark brown hair (mohair wig), brown sleepy eyes, ball and socket body. Costume: 1885 antique child's dress with cross-bow diminity waist, slippers, and white half socks. 84.167.212. Sebastapol, Ca. 20 Dec. '83.

1097 Bisque Doll, "Betty." Bisque. H. 30.5 cm. Workentine no. F 112. Markings: JDK. Dark brown hair (mohair wig), blue sleepy eyes, bisque head, ball and socket body, open mouth. Costume: original clothes. Condition: left leg replaced. 84.167.198. Sebastapol, Ca. 20 Dec. '83.

1098 Bisque Doll, "Callie Lou." Bisque. H. 53.3 cm. Workentine no. F 105. Copy of K star R (Callie Lou) by Neva Garnett. Large blue eyes, kid body, bisque hands and head, shoulder plate. Costume: rose-colored satin dress, cream lace, and yellow straw hat with feathers. 84.167.189. Sebastapol, Ca. 20 Dec. '83.

1099 Bisque Doll, "Christina." Bisque. H. 63.5 cm. Workentine no. F 108. Markings: A 14T made by Callie Lou (copy of a French AT doll). Blond hair (human hair wig), blue-gray eyes. Costume: pink satin and lace, French-style dress, white shoes and stockings. 84.167.193. Sebastapol, Ca. 20 Dec. '83.

1100 Bisque Doll, "Clara." Bisque. H 77.5 cm. Markings: 171. Human hair wig with 12 curls, dark blue eyes, ball and socket body. Costume: white child's dress, crocheted jacket. Black patent leather baby shoes, white socks. 84.167.208. Sebastapol, Ca. 20 Dec. '83.

1101 Bisque Doll, "Debra." Bisque. H. 57.2 cm. Workentine no. F 92. Markings: 2015 marking with W.7. Dark brown hair (human hair wig), large brown eyes, open mouth, kid body, bisque hands, cloth lower legs, and turned head. Costume: diminity dress with pink dots and white lace trim, tan straw hat with brown ribbon, gold pin with open setting and pearls. Black shoes and black lace stockings. 84.167.174. Sebastapol, Ca. 20 Dec. '83.

1102 Bisque Doll, "Diana." Bisque. H. 77.5 cm. Double row of curls, dark brown eyes, open mouth, ball and socket body. Costume: baby dress, cross-bar diminity, white baby shoes, half socks, pink ribbon across top of hair. 84.167.209. Sebastapol, Ca. 20 Dec. '83.

1103 Bisque Doll, "Dorothy." Bisque. H 50.8 cm. Workentine no. F 99. Markings: 1902-3/0. Honey blond hair (Dynel wig), brown eyes, bisque hands, bisque shoulder plate, kid body. Costume: green satin dress, hand-made trim, brown velvet coat. Silver mesh hat and shoes. 84.167.183. Sebastapol, Ca. 20 Dec. '83.

1104 Bisque Doll, "Edith." Bisque. H. 53.3 cm. Workentine no. F 88. Markings: 2015 mark with W in center. Long blond hair, brown eyes, deep shoulders, turned head, open mouth, kid body, cloth lower legs, bisque hands. Costume: blue cotton dress, with blue silk ribbon trim and blue bird pin. Black shoes and black lace hose. 84.167.171. Sebastapol, Ca. 20 Dec. '83.

1105 Bisque Doll, "Elaine." Bisque. H. 41.9 cm. Workentine no. F 66. Black molded hair, ribbons in hair, blue painted eyes, ears exposed, turned head, very deep shoulders, closed mouth, bisque hands and feet, cloth body. Costume: blue velvet skirt, rose blouse, lace trim, light blue bow on skirt. 84.167.151. Sebastapol, Ca. 20 Dec. '83.

1106 Bisque Doll, "Elvira." Bisque. H 44.5 cm. Workentine no. F 97. Auburn hair with curls, gray sleepy eyes, kid body, open mouth, shoulder plate head. Costume: tan and blue taffeta silk dress, two-strand pearl necklace. 84.167.181. Sebastapol, Ca. 20 Dec. '83.

1107 Bisque Doll, "Enid." Bisque. H. 59.7 cm. Workentine no. F 112. Parian doll. Molded blond hair, blue painted eyes, pierced ears, blue glass earrings. Costume: lace dress. 84.167.199. Sebastapol, Ca. 20 Dec. '83.

1108 Bisque Doll, "Esther." Bisque. H 58.4 cm. Workentine no. F 90. Blond hair (wig by Mayfield), brown eyes, lashes, ball and socket body. Costume: peach dress with silk and French lace trim. Black shoes and peach silk hose. 84.167.172. Sebastapol, Ca. 20 Dec. '83.

1109 Bisque Doll, "Eunice." Bisque. H. 53.3 cm. Workentine no. F 114. Markings: JDK 154. Light brown hair (Dynel wig), blue eyes, kid body and bisque arms. Costume: blue and white dress, bonnet. 84.167.202. Sebastapol, Ca. 20 Dec. '83.

1110 Bisque Doll, "Evelyn." Bisque. H. 61 cm. Workentine no. F 75. Markings: 13/166. Dark brown hair (human hair wig), dark brown sleepy eyes, open mouth, all kid body, bisque hands, pin-jointed. Costume: long white dress, pink ribbon trim, white shell and blue beads, navy straw hat with yellow, blue, and red flowers for trim. Black and brown shoes (original shoes), and black hose. Original dress. 84.167.160. Sebastapol, Ca. 20 Dec. '83.

1111 Bisque Doll, "Flora Lea." Bisque. H. 49.5 cm. Workentine no. F 35. Human hair wig by Mayfield, blue eyes, lashes, small open mouth, kid body, cloth lower legs, bisque hands. Costume: blue taffeta dress with over-skirt and top in beige lace, straw hat with yellow feathers, handbag. 84.167.122. Sebastapol, Ca. 20 Dec. '83.

1112 Bisque Doll, "Gladys." Bisque. H. 47 cm. Workentine no. F 85. Light brown hair (human hair wig), blue eyes, lashes, open mouth, kid body, bisque hands, pin-jointed. Costume: blue silk dress, blue ribbon sash. Hat has yellow ribbon trim. Tan leather shoes and white socks. 84.167.169. Sebastapol, Ca. 20 Dec. '83.

1113 Bisque Doll, "Inex." Bisque. H. 50.8 cm. Workentine no. F 103. Markings: K star R. Red-haired wig, brown eyes, pierced ears, shoulder plate, kid body and open mouth. Costume: brown velvet dress, brown felt hat and brown shoes. 84.167.187. Sebastapol, Ca. 20 Dec. '83.

1114 Bisque Doll, "Ive." Bisque. H. 35.6 cm. Workentine no. F 87 A. Dark brown hair (mohair wig), brown eyes, closed mouth, bisque head and arms, cloth body. Costume: apricot dress, cream lace trim, beads. 84.167.170. Sebastapol, Ca. 20 Dec. '83.

1115 Bisque Doll, "Jessie." Bisque. H. 50.8 cm. Workentine no. F 102. Markings: star H (PB in star) 4000-3. Dark-haired wig, brown sleepy eyes, bisque shoulder plate, bisque arms, kid body by Garnett, open mouth. Costume: green and blue silk crepe satin dress with ecru lace, pink sash, hat and purse. Black shoes with white stockings. 84.167.186. Sebastapol, Ca. 20 Dec. '83.

1116 Bisque Doll, "Jessie." Bisque. H. 73.7 cm. Workentine no. F 106. Markings: JDK 214. Brown hair (human hair wig), big blue sleepy eyes, lashes, ball and socket body. Costume: pink satin and lace long-waisted dress, white shoes and stockings. 84.167.190. Sebastapol, Ca. 20 Dec. '83.

1117 Bisque Doll, "Julie." Bisque. H. 74.9 cm. Markings: #164. Brown hair, 8 curls (wig) brown eyes, open mouth, ball and socket body. Costume: white dress and slippers, gold heart-shaped locket, pink bow in hair, long white stockings. 84.167.206. Sebastapol, Ca. 20 Dec. '83.

1118 Bisque Doll, "Karen." Bisque. H. 61 cm. Workentine no. F 72. Markings: 167 Doll K 12. Reddish-brown hair (human hair wig), blue eyes, open mouth, teeth showing, new kid body, new bisque hands. Costume: royal blue silk velvet dress with white lace trim. 84.167.157. Sebastapol, Ca. 20 Dec. '83.

1119 Bisque Doll, "Louise." Bisque. H. 38.1 cm. Workentine no. F 67. Markings: 3094. Dark brown hair (human hair wig), bald head with small hole in center for wig, brown eyes, closed mouth, dimple in chin, kid body, bisque hands, pin-jointed. Costume: blue crepe skirt, black velvet vest, laced with gold thread, white blouse, blue ribbon bows on shoulders. 84.167.152. Sebastapol, Ca. 20 Dec. '83.

1120 Bisque Doll, "Martha." Bisque. H. 61 cm. Workentine no. F 74. Markings: AW/W. Human hair wig, pierced ears with earrings, brown sleepy eyes, open mouth, ball and socket body. Costume: White embroidered dress, blue sash at waist, white lace trim, beige straw hat with yellow trim. Black shoes, white socks. 84.167.159. Sebastapol, Ca. 20 Dec. '83.

1121 Bisque Doll, "Melina." Bisque. H. 61 cm. Workentine no. F 76. Long auburn hair (human hair wig), blue eyes, lashes, open mouth, ball and socket body. Costume: white embroidered dress, blue ribbon at sleeves, gold locket, blue and gold pin at neckline, blue ribbon in hair. White shoes and socks. All original costume. 84.167.161. Sebastapol, Ca. 20 Dec. '83.

1122 Bisque Doll, "Pauline." Bisque. H. 40.6 cm. Workentine no. F 101. Dark hair (human hair wig), brown eyes, kid body, bisque shoulder plate and hands, open mouth. Costume: apricot-pink satin and lace with net trim. Black shoes, and pink socks. 84.167.185. Sebastapol, Ca. 20 Dec. '83.

1123 Bisque Doll, "Persephone." Bisque. H. 76.2 cm. Brown curly hair, ball and socket body. Costume: cross-bar diminity dress. 84.167.210. Sebastapol, Ca. 20 Dec. '83.

1124 Bisque Doll, "Ruth." Bisque. H. 45.7 cm. Workentine no. F 106. Markings S & H (1249). Dark brown hair (Dynel wig), brown eyes, pierced ears, pale bisque, open mouth, ball and socket body. 84.167.191. Sebastapol, Ca. 20 Dec. '83.

1125 Bisque Doll, "Sadie." Bisque. H. 74.9 cm. Workentine no. F 113. Markings: K star R. Blond curly hair (mohair wig), brown eyes, ball and socket body, open mouth. Costume: baby dress with turquoise ribbon sash. 84.167.201. Sebastapol, Ca. 20 Dec. '83.

1126 Bisque Doll, "Vela." Bisque. H. 55.9 cm. Workentine no. F 32. Markings: sh 1080-8. Red-blond hair (human hair wig), large blue eyes, pierced and applied ears, kid body, bisque arms, open mouth. Costume: pink velvet dress with lace panel made from chantilly lace. 84.167.119. Sebastapol, Ca. 20 Dec. '83.

1127 Bisque Doll, "Vicky." Bisque. H. 74.9 cm. Markings: 390 AM. Auburn hair with 13 curls (wig), blue-gray eyes, open mouth, ball and socket body. Costume: Margaret Sharp baby dress and three-strand chain necklace. Blue baby slippers and half socks. 84.167.207. Sebastapol, Ca. 20 Dec. '83.

1128 Bisque Doll, "Victoria." Bisque. H. 74.9 cm. Rag doll H. 35.6 cm. Workentine no. F 44. Auburn hair with long curls (human hair wig), blue sleepy eyes, open mouth, applied ears, ball and socket body. Costume: 1900 cross-bar diminity baby dress, blue baby slippers, silver locket and chain on neck, rag doll in arms. 84.167.131. Sebastapol, Ca. 20 Dec. '83.

1129 Clara Wade Doll. Bisque. H. 53.3 cm. Workentine no. K 25. Markings: K star R 112. Blond curly hair (Dynel wig), blue eyes, closed mouth, kid body, bisque hands. Costume: rose-pink silk crepe and cream-colored lace dress, straw bonnet. 84.167.259. Sebastapol, Ca. 20 Dec. '83.

1130 Clara Wade Doll. H. 61 cm. Workentine no. K 2. Dark brown hair (human hair wig), paper weight blue eyes, closed mouth, pierced ears, swivel head on bisque yoke, bisque hands, kid body. Costume: blue silk and satin dress, cream lace trim, pearl necklace with rhinestone cross, lace handkerchief in right hand. 84.167.241. Sebastapol, Ca. 20 Dec. '83.

1131 Clara Wade Doll, "Anthony." Bisque. H. 52.1 cm. Workentine no. K 14. Blond hair, blue eyes, closed mouth. Costume: blue velvet suit, knee pants, pearl button jacket, lace collar and cuffs. 84.167.248. Sebastapol, Ca. 20 Dec. '83.

1132 Clara Wade Doll, "Celia." H. 40.6 cm. Workentine no. K 19. Black hair, pink luster head, arms and legs, cloth body, pierced ears, gold ribbon in hair, closed mouth. Costume: pale blue satin dress, lace trim on neck and sleeves. 84.167.253. Sebastapol, Ca. 20 Dec. '83.

1133 Clara Wade Doll, "Empress Eugenie." H. 45.7 cm. Workentine no. K 24. Blond hair, green and gold comb in hair, pink luster head, arms and feet, cloth body. Costume: white satin slip, white lace over dress, pearl trim, green velvet train with gold braid trim. Tiara and necklace of pearls and green stone. 84.167.258. Sebastapol, Ca. 20 Dec. '83.

1134 Clara Wade Doll, "Gentleman Jim." Parian. H. 45.7 cm. Workentine no. K 13. Dark gray hair, closed mouth, and mustache. Costume: suit of black nun's cloth with tail, white vest, top hat and cane. 84.167.247. Sebastapol, Ca. 20 Dec. '83.

1135 Clara Wade Doll, "Heather." H. 49.5 cm. Workentine no. K 10. Parian doll. Light brown hair, blue eyes, pierced ears, closed mouth, turned head, parian hands and feet, blue ribbon in hair. Costume: blue taffeta dress, embroidered lace apron, collar and sleeves, white satin sash. 84.167.245. Sebastapol, Ca. 20 Dec. '83.

1136 Clara Wade Doll, "Loretta." H. 58.4 cm. Workentine no. K 1. Blond hair (human hair wig), blue paper weight eyes, closed mouth, pierced ears, swivel head on bisque yoke, bisque hands and feet, kid body. Costume: pink satin skirt with embroidered gold threads, top of skirt pink velvet, long train of pink velvet with gold braid trim. Pearl necklace and pearl pin at neck. 84.167.240. Sebastapol, Ca. 20 Dec. '83.

1137 Clara Wade Doll, "Mayme." H. 49.5 cm. Workentine no. K 9. Parian doll. Blond hair, brown eyes, turned head, pink ribbon in hair, bisque hands and feet, cloth body. Costume: lime-green crepe silk dress, French shadow lace, pink silk sash at waist, pierced ears, two string beads. 84.167.244. Sebastapol, Ca. 20 Dec. '83.

1138 Clara Wade Doll, "Mike." Bisque. H. 40.6 cm. Workentine no. K 15. Ash blond hair, freckles on face, bisque head, hands and feet, cloth body. Costume: gray three-piece suit, gray silk braid trim, red silk sash, white collar and cuffs. 84.167.249. Sebastapol, Ca. 20 Dec. '83.

1139 Clara Wade Doll, "Pamela." Parian. H. 49.5 cm. Workentine no. K 23. Light brown hair, brown glass eyes, parian head, hands and legs, cloth body, pierced ears. Costume: wine-colored silk velvet and cream lace dress, princess-style dress. 84.167.257. Sebastapol, Ca. 20 Dec. '83.

1140 Metal Doll. Metal head. H. 55.9 cm. Workentine no. E 5. Painted eyes, cloth body, bisque hands. Costume: purple gingham dress, sun bonnet. 84.167.87. Sebastapol, Ca. 20 Dec. '83.

1141 Metal Doll, "Myrtle Mae." Metal. H. 47 cm. Workentine no. E 2. Cream-colored hair, blue glass eyes, exposed ears, kid body, cloth lower legs, bisque hands. Costume: blue silk taffeta dress, cream-colored lace trim, black buttons, blue feathers, red velvet rose trim. Umbrella same as dress. 84.167.86. Sebastapol, Ca. 20 Dec. '83.

1142 Pale Bisque Doll, "Diana." Bisque. H. 76.2 cm. Workentine no. F 45. Markings: L½ 15½ 171. Brown hair with long curls (human hair wig), dark brown sleepy eyes, open mouth, ball and socket body. Costume: diminity baby dress, pink sash, gold locket with green setting. White baby shoes and socks. Condition: mend on neck. 84.167.132. Sebastapol, Ca. 20 Dec. '83.

1143 Pale Bisque Doll, "Norma." Bisque. H. 57.2 cm. Workentine no. F 33. Markings: 11/147. Brown hair (Dynel wig), blue sleepy eyes, open mouth, new kid body, bisque arms. Costume: apricot silk crepe dress, trim in cream, lace panel collar, green necklace, feather hat. 84.167.120. Sebastapol, Ca. 20 Dec. '83.

1144 Stroud Doll. H. 48.3 cm. Workentine no. K 29. Glass eyes, parian head, arms, and legs, pierced ears. Costume: red velvet dress, cream lace trim, gold chain molded in hair. 84.167.263. Sebastapol, Ca. 20 Dec. '83.

1145 Wood Doll, "Margarette." Wood. H. 49.5 cm. Workentine no. E 4. Reddish-brown hair (mohair wig), brown eyes, mouth opened revealing four painted teeth. Costume: blue dress, brown shoes and stockings. Dress is original. 84.167.85. Sebastapol, Ca. 20 Dec. '83.

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